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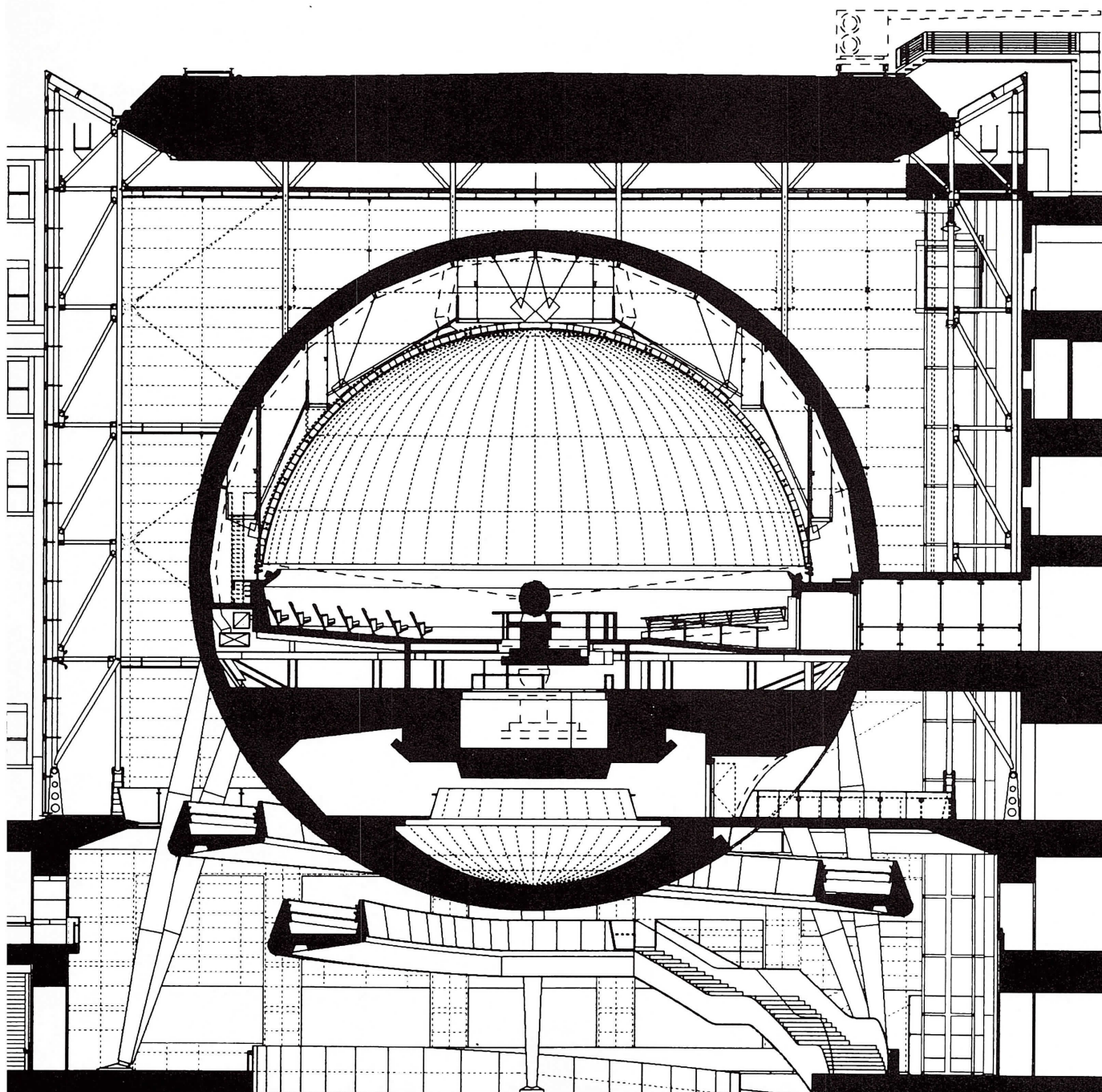
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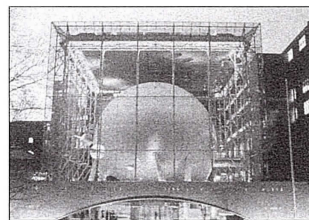
ARTS AND SCIENCES

Revolution is a strong a word, but it's hard not to notice the technological boom spawning breakthroughs in communications, biology, astrophysics, commerce, and architecture. Architects are designing offices for dot coms, media companies, clinics, and laboratories, and these commissions are providing opportunities to realize the promise of early Modern architecture—combining art with technology, the pragmatic with the ideal.

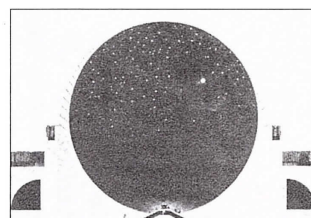
The Rose Center for Earth and Space (page 6) manages to make science sexy. It's an exciting place for learning about the cosmos that looks technologically advanced, and it is. James Stewart Polshek's design manages this without denying the past. He revives a potent image from architectural history—Étienne-Louis Boullée's 1783 Cenotaph for Sir Isaac Newton—and uses it to inspire faith in the future. Clearly, the project is unique, and it landed in the right hands. But there are other signs that the arts and sciences are converging in building today. Biomorphic computer-aided designs like Hanrahan+Meyers' Libbey Bowl Outdoor Amphitheater, in Ojai, California, nestle natural materials into Nature (p. 4). Similarly, technology has led to mergers in the once-separate disciplines of astronomy and physics, and biology has become entwined with chemistry and physics. In all these areas, visualization—the ability to digitally record previously imperceptible phenomena using computers—has brought progress.

The notion of progress itself, which was out of favor in the late twentieth century, is back in vogue. Investors today are betting on technology almost madly. It's a very American love affair, and it bodes well for an architecture of advanced design and experimentation with new techniques. Fortunately, astonishing materials appear every day, and along with the Green movement they bring architects and engineers together in fruitful collaborations (page 8).

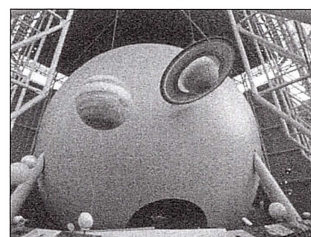
Technological breakthroughs assure that new forms and ideas will be widely circulated, sparking further advances and newer forms. Since the language of technology is universal, these inventions can be applied across the globe. The trick will be finding ways to bring the benefits to all the people—not just the currently wired and privileged few. —J.M.



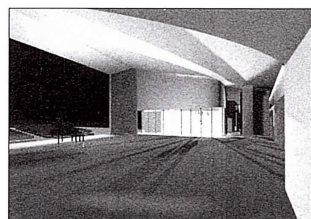
*The Rose Center for Earth and Space,
Polshek Partnership*



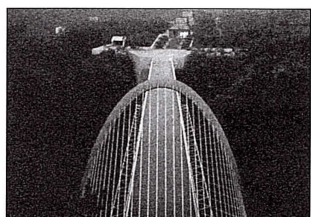
*Cenotaph for Sir Isaac Newton,
Étienne-Louis Boullée*



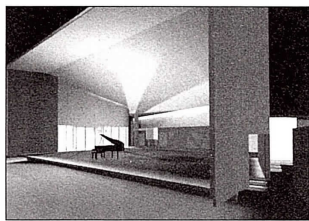
*The Rose Center for Earth and Space,
Polshek Partnership*



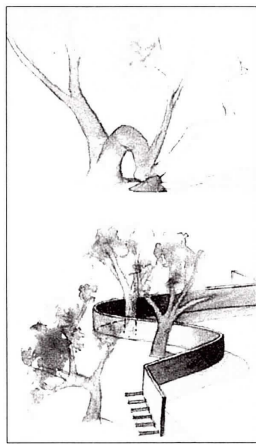
*Libbey Bowl Outdoor Amphitheater,
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Victoria Meyers and Thomas Hanrahan
Architects*



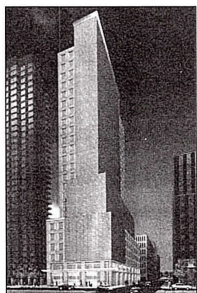
*Miho Museum Bridge,
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I.M. Pei, Architect and
Leslie E. Robertson Associates
Consulting, Structural Engineers*



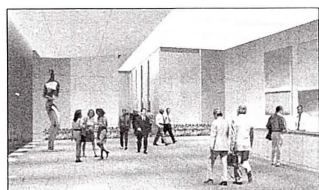
*Libbey Bowl Outdoor Amphitheater,
Ojai, California,
Victoria Meyers and Thomas Hanrahan
Architects*



*Libbey Bowl Outdoor Amphitheater
landscape wall,
Ojai, California,
Victoria Meyers and Thomas Hanrahan
Architects*



*222 East 41st Street,
Hellmuth, Obata + Kassabaum*



*222 East 41st Street,
Hellmuth, Obata + Kassabaum*

Constructing Nature

At a wooded site near the Santa Ynez Mountains and Los Padres National Forest, The Los Angeles Philharmonic has made its summer home outdoors since 1966. Recently **Victoria Meyers and Thomas Hanrahan Architects** has redesigned the symphony's band shell there, in the town of Ojai's Libbey Park, in Los Angeles. The existing facility is outdated and in poor repair, so the architects were commissioned to design a new shell, to improve acoustics, and to revamp seating for spectators. Their solution treats the park and building as a single environment, with all performance and support spaces under a single roof that winds around existing trees. Meyers and Hanrahan create continuity between interior spaces and the landscape, with its mountain views and numerous mature trees. A stream beside the seating area separates the audience from the rest of Ojai, while natural materials, colors, and textures of the new Libbey Bowl Outdoor Amphitheater will embody the ambiance of the park.

A foundation of massive stones will recall primitive ruins and give a sense of archaeology and geology that marries the building to its site. The amphitheater is conceived as a copper-clad wood-lined tube of space. Its skin of large, roughly-textured logs will appear to have grown naturally, like a copse of trees in a clearing. As the copper roof acquires a patina, the structure will merge with surrounding vegetation. New cedar-plank seating, over a crushed-granite base, will feel like an extension of the lawn and harmonize with the skin of the amphitheater.

Originally, the area was paved with asphalt.

Zoning mandated that the new structure occupy the general footprint of the existing shell, with no decrease in park area nor trees removed from the site. The height of the roof could not exceed 30 feet, and the seating capacity could never exceed the maximum occupancy for the original facility. Still, the architects were able to realign it to provide better views of the bowl.

Groups which use the shell for theater, music, and ballet are currently raising funds with private donations for the project. Construction is expected to begin by June 2001 and be complete by February of the following year.

□ The Palm Beach Opera Company has selected **Peter Marino+Associates** to design a 1500-seat opera house for a 3.13-acre site in West Palm Beach, on Okeechobee Boulevard at the Dixie Highway. The new opera theater, which is expected to cost between \$35 and \$45 million, will probably also be used by Ballet Florida, the Miami City Ballet, and the Florida Philharmonic—all of which now perform in the very busy 2300-seat Kravis Center, located nearby. The new opera house will be adjacent to City Place, a redevelopment project with a new convention center, housing, and shops.

The glass opera house facade framed by a white bronze-clad arch is to be flanked by twin reflecting pools. It will lead to a lobby which will combine with a patron's room to seat 600 for banquets. In the house itself, a horseshoe configuration will bring the audience as close to the stage as possible; there will also be a loge and a tier of boxes on the mezzanine balcony.

□ The Museum of Modern Art in New York has selected **Michael Maltzen**, of Los Angeles, to design temporary exhibition space in a Long Island City factory building it owns. This facility will be used while the museum's Midtown galleries are under construction. Located at 45-20 33rd Street, off Queens Boulevard, the two-story former Swingline factory is not far from P.S.1—the nonprofit gallery which MoMA affiliated with last year.

Project executive architect **Cooper, Roberts & Partners**, of New York, will create a master plan and assume responsibility for conversion of the obsolete plant into up-to-date offices, study centers, workshops, and storage. Other architects considered for the design commission were **Preston Scott Cohen**, of Cambridge, Massachusetts, and New Yorkers **Lise Anne Couture** and **Hani Rashid** (of **Asymptote**) and **Architectonics** principal **Winka Dubbeldam**.

□ For Tishman Speyer Properties and Travelers Insurance, **Hellmuth Obata + Kassabaum** is designing the first purely speculative office building for New York in almost a decade. Their site is a comparably small 100X200-foot plot near Grand Central Terminal. The proposed 25-story office building, at 222 East 41st Street, will have a curtain wall of granite and teal-colored glass. Vertical mullions should accentuate the slender proportions of the 370-foot-tall tower. A six-story glass box at the north-west corner of the building, will be wrapped by a continuous entry canopy (from the street, a cobalt-blue glass lobby wall will be visible). Floor plates will range from 12,000-23,000-square-feet on the lower ten floors, while 75 cars will be garaged below ground.

□ The MTA has selected **Vollmer Associates, Fox & Fowle,** and **Cosentini Associates** to design a new intermodal terminal building to facilitate connections between buses bound for LaGuardia Airport and the two most heavily used Subway stations in Queens: the elevated IRT 74th Street/Broadway Station (Number 7 line) and the underground IND Roosevelt Avenue/Jackson Heights Station (for the E, G, and R trains). The \$65 million project, to begin construction next year, will have elevators to the trains, expanded corridors, and retail space for the 110,000 passengers who pass daily through the turnstiles. Completion is scheduled for 2006.

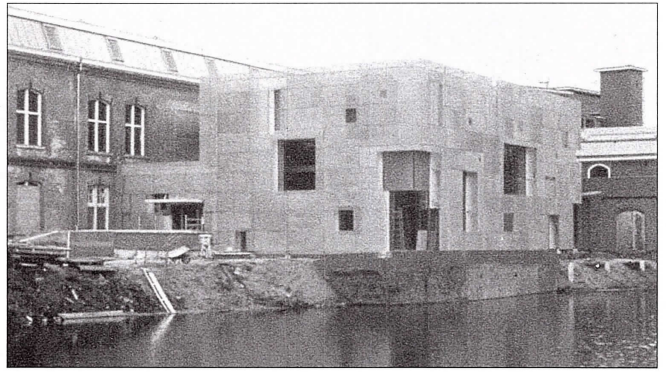
□ At the western end of the Number 7 line, **Richard Dattner Architect** is rehabilitating the station at 42nd Street and Eighth Avenue. The \$23 million "Gateway to the New 42nd Street"—to be completed by the end of the year—encompasses mechanical improvements, new ceramic wall tiles (some with graphics), patterned tile flooring, illuminated advertising panels on the mezzanine, and new concessions on the platform and mezzanine.

□ **Howard B. Spivak Architect** is renovating a 17-foot-wide single-family brownstone on 65th Street to feature an unusual residential atrium at the center of the house. The 45-foot-high 13X17-foot atrium will be topped with a glass roof. In half of the space, around a curved glass elevator, wraps a ship-like wood staircase. Bedrooms on the upper floors face the atrium with louvered wood shutters. The rear facade will be extended with a bay window four feet deep, while the front facade features an original oriel window that will be restored.

□ In a converted Tribeca industrial building, **Rebecca Alston** has recently designed a 3600-square-foot loft for a young couple with very different tastes. Using her training in both art and architecture, she satisfied both the husband (a financier who likes natural materials) and the actress-wife (who desired warmth). Alston left brick walls exposed and inserted a freestanding fireplace in three types of stone, etched copper, and brushed steel. The same steel finish was used on window fascias and column bases throughout the loft. Under black marble tops, the curved kitchen counters are cherry—as are pocket doors and dressing room floors and ceilings.

□ **Richard Dattner Architect's** planned Emergency Intake Center and Training Academy, at Bellevue Hospital, received a 1999 Award for Design Excellence from the New York City Art Commission. The Administration for Children's Services' 117,000-square-foot project will be funded with \$40 million from the New York City Department of Design and Construction. It will restore exteriors of the 1903 building, by McKim, Mead & White, and transform the interiors into child-friendly spaces with clear circulation paths and improved safety, mechanical, and security systems.

□ **Thomas Leeser** is one of four architects who was invited to design an exhibition center for Volkswagen, in Wolfsburg, Germany. It will open in conjunction with the Hannover 2000 Expo. Leeser's scheme—completed in collaboration with German artist Ingo Gunther—has a digital navigation system for visitors and employees. Leeser was also a finalist for the design of a new 50-story Deutsche Bank tower near Norman Foster's

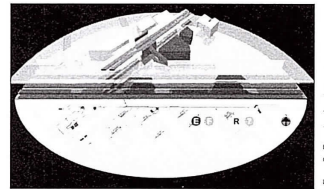


*Headquarters for Het Oosten, Amsterdam,
Steven Holl Architects with
Rappange Architects*

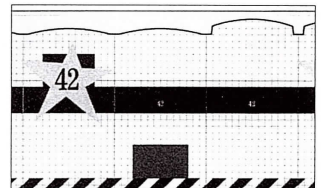
Commerce Bank in Frankfurt. Leeser proposed an innovative fiber skin for the building, which was eventually awarded to Helmut Jahn.

Canalside Pavilion

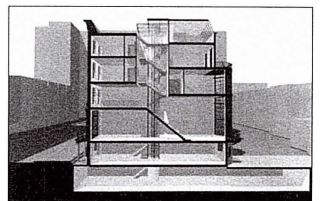
□ In Amsterdam's Sarphatistraat, **Steven Holl Architects** with **Rappange Architects** are building headquarters for the housing developer Het Oosten. The new office will be located in the former Federal Warehouse of Medical Supplies, dating from 1889. At the rear of the four-story, u-shaped brick structure are two outbuildings overlooking the Singel Gracht canal. One will be restored, and the other is being replaced with a new pavilion on old foundations, above a 48-car mechanical garage. Near this pavilion for conferences, weddings, and public events, a new boardwalk with benches and cypress trees creates an inviting promenade for the surrounding community. Inside the 50,000-square-foot renovation and 3500-square-foot addition, a series of overlapping interior spaces animated by "screens of color" will form a spatial and experiential frame developed in three dimensions. Perforated spaces (like those of a sponge) will be filled with passageways, mechanical services, and storerooms. Construction will be completed this summer.



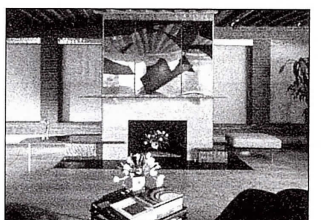
*Roosevelt Station,
Vollmer Associates, Fox & Fowle,
and Cosentini Associates*



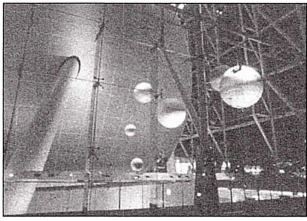
*42nd Street and Eighth Avenue Subway
renovation, Richard Dattner Architects*



*East 65th Street residence,
Howard B. Spivak*

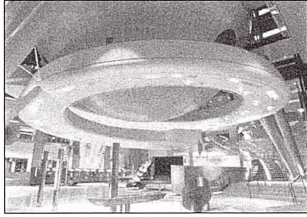


Tribeca loft, Rebecca Alston



photos Denis Finn/MNH

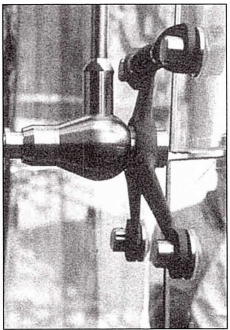
*The Rose Center for Earth and Space,
Polshek Partnership*



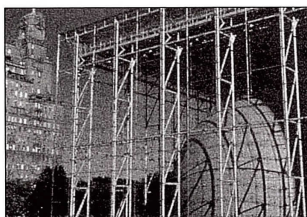
*Hall of Universe,
The Rose Center for Earth and Space,
Polshek Partnership*



*The Rose Center for Earth and Space,
Polshek Partnership*



*Spider fitting, The Rose Center for Earth
and Space, Polshek Partnership*



*The Rose Center for Earth and Space,
Polshek Partnership*

Welcome to the Universe

In sunlight, the enormous new spherical Hayden Planetarium is cast in shadow and buried in reflections; it's tantalizingly indistinct as seen from West 81st Street. But at night, the white sphere at the north side of the American Museum of Natural History, on Central Park West, glows like something extraterrestrial, an alien object captured in a pristine glass box.

Greeting the crowd at the opening, former Princeton University physicist Neil de Grasse Tyson announced, "Welcome to the Universe." As planetarium director, he embodies the ambition behind this \$210 million project about education and understanding our place in the cosmos. The planetarium's 120-foot cubic enclosure of tensioned glass wouldn't even fit under the vaults at Grand Central Terminal. Big as it is, the white sphere that **James Stewart Polshek** and **Todd Schliemann** of the **Polshek Partnership** created for the redesigned Hayden can only be grasped gradually. Though, as a sphere it might be expected to present a single gestalt, actually its appearance changes dramatically from different perspectives.

From the north, as you approach the complex (officially named: Frederick Phineas and Sandra Priest Rose Center for Earth and Space), the great ball finally comes clearly into view when you enter the Museum driveway. Descending toward the entrance, down the sloping drive, you see the planetarium hovering above. Because the approach is from below ground, you experience the 87-foot-diameter planetarium as a sphere, rather than the hemisphere visible above the level of street. The entrance, through a flattened stone

arch in the base of the building (like some of the underpasses in nearby Central Park), almost makes you feel as if you should duck, though of course there is plenty of headroom. It seems especially low because of its width and the soaring space beyond.

Set within a circular rim supported on three pairs of tapered tubular legs, the planetarium sphere appears to hover like a spaceship in the big light-filled box. Bridges that connect with adjacent museum buildings and provide access to the Big Bang theater, on the lower level inside the sphere (and to the planetarium itself) have no structural function. Of course, "planetarium" may be a misnomer here. The audiovisual production bears little resemblance to an old-fashioned star show painted or lighted on the ceiling. The new Hayden is more like a really comfortable IMAX movie theater, with 429 seats in a circle and Surround Sound. Resources that only Hollywood, the Silicon Valley, NASA, and the East Coast scientific establishment working together could have mustered have been put in the service of telling a tale that outdoes "The Greatest Story Ever Told." It starts earlier, projects farther, and considers a lot more than human history. What you see is both real and imagined, including pictures of the stratosphere taken with the Hubbell telescope, electronic simulations of what scientists know is there but cannot see, and images that approximate the inside of a black hole. All these jumbled levels of reality are rendered with a combination of photographs, computerized drawings, and virtual reality images produced on a supercomputer.

Displays throughout the Center, as elsewhere in the museum, were designed by

Ralph Appelbaum. Along a ramp that winds around the sphere are exhibits that explain relative sizes and distances in space and time. Apparently, if the 350-foot path represents the history of the universe, then the span of human history amounts to no more than the width of a human hair on display. The sphere itself is continually used as a reference to describe relative sizes of stars and planets.

Architecture here plays a supporting role. Polshek said it's not like an art museum where an ambitious new building can become "part of the collection." Here the architecture does more than attract attention. Polshek may have provided a sphere—but it's not a Duck—despite its symbolism and space-age character. There are big ideas on the table here—or, rather, in this box.

The new Rose Center for Earth and Space is therefore not simply—or primarily—a work of architecture. It runs counter to the tendency in our discipline, in recent years, to talk about buildings as though they were works of art—and to reward architects accordingly (impracticality notwithstanding). Polshek's design may have started with a "napkin sketch"—a single clear, strong idea (what could be purer than a sphere inside a cube?). But the diagram was strong enough to inspire officials at the museum to undertake a much more ambitious program than they had intended. And it never upstages the activity it was built to house.

At the Rose Center, the detailing is particularly appropriate—reasoned, rational, and refined—but not so subtle that the visitor cannot see how it was made. Though two of its sides are actually formed by solid abutting museum

valls, the enclosure appears to be a glass box. For the other sides, the architects have specified nearly colorless "water white" single-pane plates which are supported by tubular wall trusses and braced by high-strength stainless steel tension trusses. The sphere itself is covered with white acoustical panels of perforated metal—made by Ceilings Plus—that look like speakers for a sophisticated sound system. They manage to absorb enough noise that dozens of conversations and educational tours can take place in the box simultaneously.

Really, the Rose Center looks like the product a technologically-advanced society—neither the whim of a single personality nor a thing that has come into being spontaneously and without a maker. Like the discoveries it reveals, the project is obviously the result of a collaboration. In this case architects, astrophysicists, engineers, museum officials, exhibit designers, educators, and highly trained consultants have worked together. The spectacular show in their Space Theater explains vividly how the cosmos came into being—but not who created it. Could the "supreme being" have been a team?

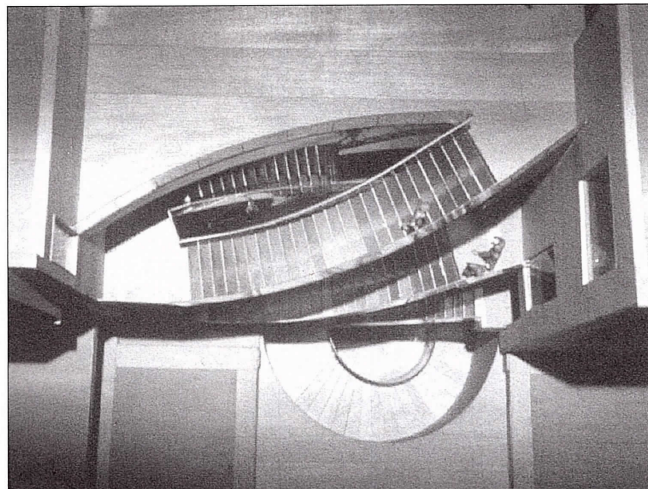
Asia House Addition to Encompass a Continent

The Asia Society encountered the same sort of neighborhood resistance that Hayden Planetarium officials initially met. Three years ago, plans to remodel the Society's spare 1981 building of red granite were announced, and the Society eventually prevailed—like the Museum of Natural History. However, compromises in response to neighborhood pressure have included opening up original architect

Edward Larrabee Barnes' facade a bit less (and not removing the wall along 70th Street to reveal a new Garden Court). Two large cut-outs will instead provide views into the glass-enclosed court, which will house sculpture, weeping podocarpus trees, and a cafe.

The 4000-square-foot glasshouse will replace a rarely-used, uncovered second floor terrace on the southeast corner of the site. The Garden Court will be the *pièce de résistance* of the current renovation by **Voorsanger & Associates**—echoing their addition to the Pierpont Morgan Library, in 1992. Cruciform steel beams with a champagne-colored bronze coating will fan around the L-shaped Garden Court space in undulating double curves "like an architectonic parasol," Bartholomew Voorsanger explained. Blue-green marble floors will create the illusion of watery depth, and rice paper laminated between glass panels will filter direct southern sunlight and further dematerialize the space.

Most of the work at the Asia Society will involve reconfiguring public areas. By redesigning the double-height entry and rearranging office space on the upper floors, the architects were able to double the existing 5000 square feet of galleries, expand the shop, and create a visitors' center near the entrance. Although the facade will remain virtually unchanged, the entrance will be opened, and a slightly curved, cantilevered, blue glass staircase will sweep visitors down to the upgraded auditorium below or up to new galleries on the second and third floors. Light will enter this four-story stairwell, reflecting off white Ice Birch ceilings. Galleries will have bamboo floors, and two will be 90X40-foot clear-spans.

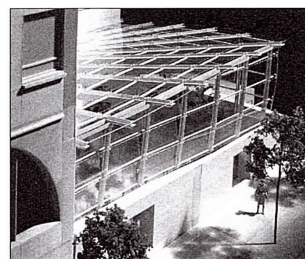


Top view of lobby stair,
The Asia Society renovation,
Voorsanger & Associates

The decision to renovate was made when the original air-conditioning system began to fail. Since it consisted of one giant 185-ton distiller (standard practice at the time), the entire building had to be cooled any time a single space was used. "We also needed a freight elevator," Asia Society president Nicholas Platt explained.

"Since both were going to cost a lot of money and we'd have to tear up the building to install them, we decided to do other things we needed, such as create a place to sit down and get something to eat."

Almost two-thirds of the \$30 million fund-raising goal has already been met, and the Society is planning to issue bonds to further construction, which began in January. While work proceeds at 725 Park Avenue, the Society, which was founded in 1956 by John D. Rockefeller III, will continue holding exhibitions, debates, and educational programs on political, economic, and social developments in Asia—from Iran to New Zealand. Until remodeling is completed in the spring of 2001, the society's temporary quarters will remain in the former Christie's galleries on Park Avenue at 59th Street. —J.M.



Garden Court from 70th Street,
The Asia Society renovation,
Voorsanger & Associates



Garden Court Glasshouse,
The Asia Society renovation,
Voorsanger & Associates



Lobby stair,
The Asia Society renovation,
Voorsanger & Associates

The New Age of the Engineer

BY JAYNE MERKEL



Miho Museum Bridge, Shiga-raki, Japan I.M. Pei, architect; Leslie E. Robertson Associates consulting structural engineers

During the postmodern movement, the pendulum swung away from respect for technology, experimentation, and flouting convention. Computer-aided design generates new shapes and the Green movement demands efficiency. Architects and engineers

Engineer **Leslie E. Robertson**, who has been working in New York since the last age of the engineer decades ago, has witnessed the influence of new materials on design. Development comes in two ways: with improvements in materials themselves and the discovery of new uses for what has existed all along. “Concrete gets stronger; steel becomes more ductile, gets lighter, gains the ability to change color. New textures are invented. Or, he said, “There’s a new application of an old material like the porous ceramic material we used on the Miho Museum bridge. Water goes right through it, so you don’t have to take it back to the abutments in ducts.”

Robertson, as he has for decades, worked with I.M. Pei on the delicate bridge that leads to Pei’s dramatic Miho museum in Shiga-raki, Japan. The ceramic material, which is embedded as decking in steel squares, looks like handfuls of grey spaghetti trimmed to the inch-or-so depth of the floor panel frames. Water runs between the tiny shafts the way liquid pours through a bunch of grapes.

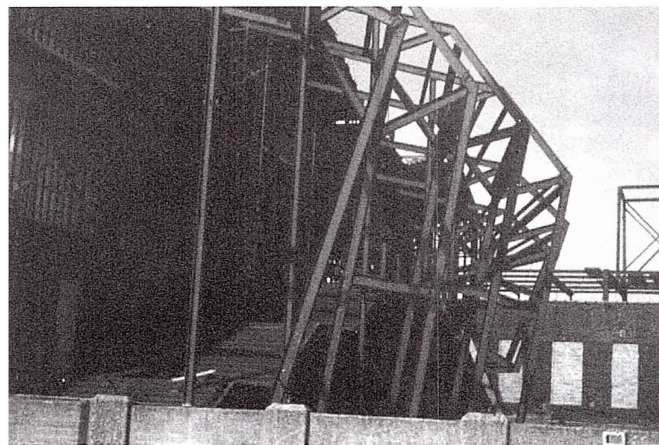
For his part, Robertson remains somewhat skeptical of the influence of the Green movement. He believes there are trade-offs in all buildings from an energy standpoint, and many of the solutions that work in Europe will not translate easily to projects located in the United States. Instead, he feels that engineering is

back because “technology is getting so much more complex. The master builder does not exist anymore because the amount of knowledge a human being can absorb has a finite limit, whereas technology is limitless.”

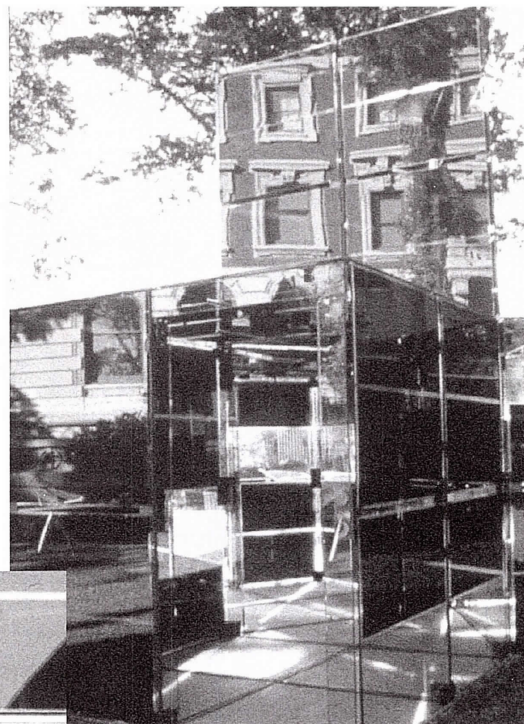
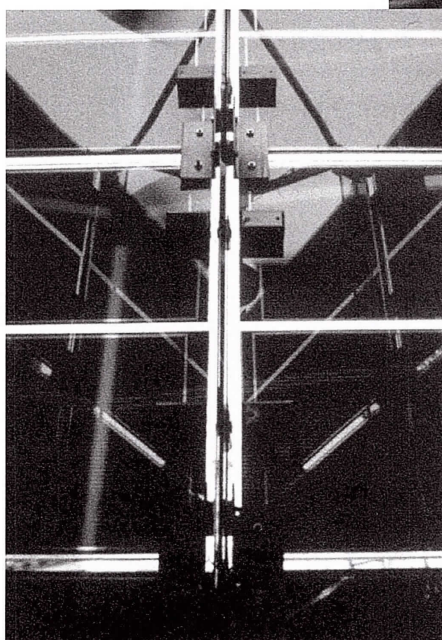
“There have been two encouraging things we’ve noticed just within the last few years,” agrees **Andre Chaszar**, of Buro Happold Consulting Engineers. “One is new materials used in innovative ways; the other is an interest in crossover technology.”

“Last April, at the Illinois Institute of Technology, Peter Land—an architect with a very strong interest in technology—organized a symposium to explore how ice sailing and boating technologies might be applicable to architecture.” Chaszar continued, “He invited architects and engineers (maybe twice as many architects as engineers) primarily from Europe, and asked: How is new technology influencing new architecture? Much of the emphasis was on projects with an environmentally conscious nature. That is where there has been progress lately—understanding how to control airflow, thermal conditions, natural light,” Chaszar said. “A number of architects showed how these considerations had provided formal inspiration rather than constraints.”

Chaszar said there is currently a lot of interest in fiber-reinforced composites originally developed for use in spacecraft and



above and below: Korean Presbyterian Church, Buro Happold engineers with Greg Lynn, Douglas Garofalo, and Michael McInturf architects



above and left:
Glass pavilion Under the Sun exhibition,
Cooper-Hewitt National Design Museum, Buro Happold
engineers with Kiss + Cathcart architects;

modernity. But it's returning now, as
rally talking to one another again.

airplanes, yachts, and the Americas Cup sailboats. They are very strong and lightweight. But they are very expensive, so engineers have to figure out ways to reduce the cost "or pinpoint the parts of construction where they can be used most effectively." Architects Greg Lynn, Sulan Kolatan, and William MacDonald, who are using computer technology to generate new forms, are particularly interested in these pliable composite materials, according to Chaszar. He worked with Lynn on the Korean Church in Queens (OCULUS, December 1999, p. 6) and with Kolatan/MacDonald on the Raybould House (January 2000, p. 44).

Concrete is advancing, with improvements in strength and set-up time. "Because it's so heavy, concrete creates a problem for people pushing the envelope in structural systems. But it's very useful as thermal mass—in passive control of the environment," Chaszar noted. "The concrete industry itself is doing a good bit of research" and passing this information on to engineers who can pass it on to architects. According to Chaszar, new developments in composites tend to come from boatbuilders and the aircraft industry. He said glass is the other material that is rapidly improving—often along the lines of suggestions made by architects and engineers.

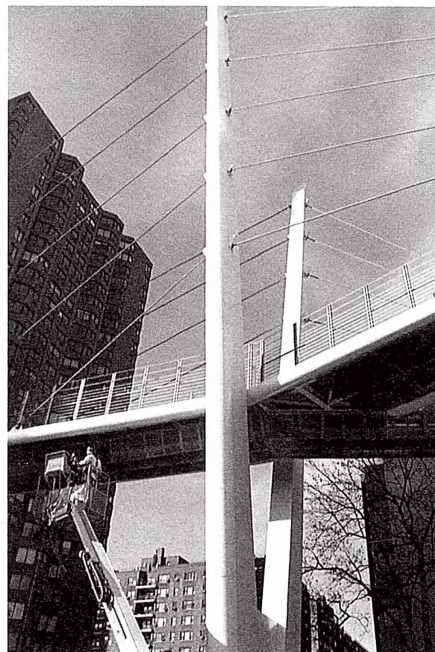
Chaszar worked with architect **Gregory Kiss** of Kiss+Cathcart on an experimental all-glass solar pavilion for the 1998 exhibi-

tion *Under the Sun*, which Nicholas Goldsmith organized at the Cooper-Hewitt National Design Museum. "We laminated solar cells onto pieces of tempered glass which were strong enough to act as structural members and used glass columns and glass beams. There were also solar-powered lights shining under the frosted glass floors. Though we left joints open between the panels for ventilation as well as for aesthetics and had a solar powered fan, it got pretty hot in there," he admitted.

One way to counter the greenhouse effect (on a very different scale, in a dry climate) was developed in the Phoenix Federal Courthouse, which is also "one of the best examples of a piece where the engineering and the architecture came together," according to **Nigel Tonks**, of Ove Arup & Partners New York. Tonks said he played only a marginal role in the project. "The idea came from the architect, Tom Phifer, who knew about adiabatic cooling and worked closely with **Mahadev Raman** [Tonks' Ove Arup colleague]." Water sprayed into the atrium exploits the evaporation process, absorbing heat from the air. Already used in Arizona bus garages, the process was adapted to an architectural purpose with technology and nozzles developed for botanical gardens. Otherwise, ventilation lowers temperatures without adding so much humidity, and shading was carefully planned.



top: Rose Center for Earth and Space, Weidlinger Associates engineers with Polshek Partnership architects
 right: Rockefeller University Pedestrian Bridge, Weidlinger Associates engineers with Wendy Evans Joseph architect
 line drawing: La Plata Stadium, Argentina, Weidlinger Associates engineers with Roberto Ferreira architect



"I've lived through the birth and death and rebirth of engineering," says **Matthys Levy** of Weidlinger Associates. "In the 1960s, I worked with Gordon Bunshaft and José Luis Sert—two people who considered engineering an integral part of architecture and made it the visual aspect of their work. Then, unfortunately, came postmodernism. Engineering was meant to be in the closet. Now there is a kind of a new modernism, and a great belief in technology. The Europeans are far ahead of the U.S. in that respect. If you look at England, the technology is the primary element in design."

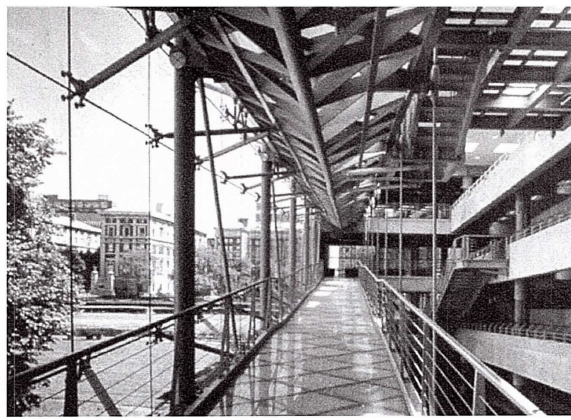
Levy, who has written books on structural design (*Structural Design in Architecture* [1967], and *Why Buildings Fall Down* [1992], both with Mario Salvadori; *Why the Earth Quakes* [1995]; *Earthquake Games* [1997]; *Engineering the City* [coming this fall]) believes it may be some time before collaborations like those that existed when he began his career are common again. "Engineering was still a major part of education in architecture schools in the mid-century. Then a lot of teachers tried to push it out of curriculum, though fortunately licensing requirements still kept some in."

Levy worked with Wendy Evans Joseph on her Rockefeller University Bridge (OCULUS, October 1999, p. 5), with Kohn Pedersen Fox on the Baruch College North Campus Academic Building (March 1999, p. 10), and with the Polshek Partnership

on the Hayden Planetarium (this issue, p. 6). Polshek's office conceived "a sphere floating in space with a ramp coming up into the sphere. But there was nothing about how the thing would work. So we devised a way to support the sphere on three pairs of legs. The ramp was originally supported on posts, but I suggested a continuous torsion tube from which the ramp is cantilevered. The tube is attached to the legs for the sphere, so it looks as if it's floating."

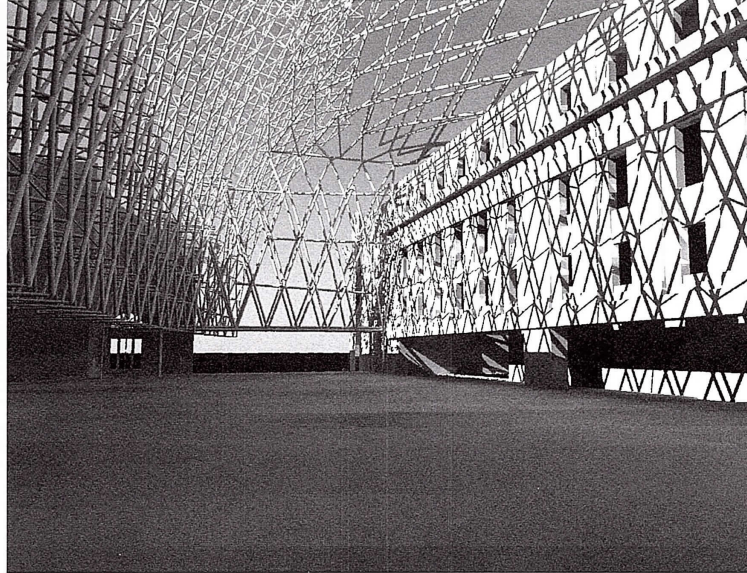
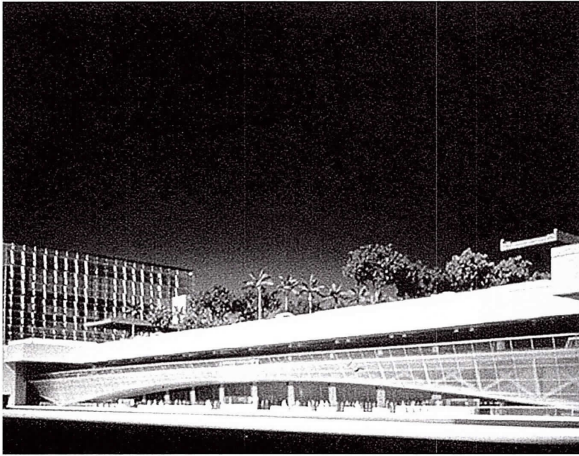
Collaborating with the partner in charge of the project, Todd Schliemann, worked out very well. "There was a lot of back and forth," Levy explained. Computer technology was important in the interchange since "computers allow rapid exploration of alternatives," he said. They also make it possible to change one's mind rapidly (and economically), so engineering, like science, can advance. But, as Robertson warned, "Engineering is not science." Science is "discovery, while engineering is design," he said, quoting Princeton professor David Billington. "Scientists deal with truisms and facts; engineers use intuition and make approximations," Robertson added.

According to Tonks, "rapid prototyping" is another potentially useful invention for collaboration. "Still in its infancy" (and hence very expensive) "at this point people are using it mainly for competitions." In the technique, an engineer's renderings or



Peter Mauss/Esto

left: Lerner Hall, Columbia University, Ove Arup & Partners engineers with Bernard Tschumi/Gruzen Samton Associated Architects



left: Changi Airport Station, Singapore, Ove Arup & Partners engineers with SOM architects
right: Pennsylvania Station radiance study, Ove Arup & Partners engineers with SOM architects

sketches are translated into computerized files and fed into a machine that laser-cuts a plastic model of them. “If you have a very complex exterior detail in exposed steelwork or trusses, you can give it to the architect to see if that is how he is envisioning it.” Rapid prototyping would be good for projects with complex curves, like the Oquirrh Speed Skating Arena in Salt Lake City, Utah, which Arup is designing with Gillis Stransky Brems Smith.

Mark Roche, of Ove Arup & Partners, said “there has been a perception that architects would generally lead and we would generally follow, but we find it’s slightly the other way around. As engineers we can enable—and even push—the architects away from making everything plain and straight. More and more we find that developments in fire engineering or acoustics, or new computing possibilities allow us to do things that we’ve never done before. We’re finding that when we tell architects, it sometimes opens new doors for them.”

Roche worked with Bernard Tschumi and Gruzen Samton on the Lerner Student Center, at Columbia University, where fire studies showed that the usual requirements and distances for egress were not necessary. The steel in the lobby does not even have intumescent paint on it. By using performance-based principles, as opposed to prescribed rules, the architects and engineers were able to prove that the wide-open communal atri-

um lobby would be safe as well as exciting.

Still, Tonks said that technological breakthroughs are not necessarily leading to “higher engineering.” Buildings like Frank Gehry’s Bilbao Museum require “‘difficult engineering’ to draw all these angles and resolve these forces using CAD technology and massive number crunching. These buildings would not have been possible without the new drafting and modeling programs.” But the forms were devised for aesthetic effect rather than structural efficiency. Higher engineering grows out of a true collaboration. “When the architect is trying to make something taller or fatter, with more glass or less steel—but hasn’t set the form yet—form can follow the properties of the materials.”

Tonks believes that “for technology to really succeed, collaboration between the consulting industry and the construction industry has to improve.” Unlike Germany and the United Kingdom, in the U.S. the motivating factor is always price. The short term obsession here with the bottom line keeps building in the dark ages.



Gotham Hospitality

WELCOME TO NEW YORK. DO YOU HAVE A RESERVATION? BY JAYNE MERKEL

THE BOUTIQUE BOOM

Despite a slight downturn in occupancy rates last year, hotel chains are racing to open flagships in New York. Clever developers are hiring high-profile architects, then publicizing their designs long before a scheme takes form. And they have begun creating hotels using structures built originally as offices and banks and clubs—giving designers the freedom to work either with architecture that is already there or set their own agendas.

Developer Philip Pilevesky and restaurateur Brian McNally selected the British minimalist **David Chipperfield** (with **William B. Tabler Architects**, of New York) to turn the art deco American Radiator Building, on the south side of Bryant Park (designed by Hood & Foulhoux, in 1924), into a high-end hotel. (McNally, who owns Balthazar and Pastis, is also building a Miami hotel with Chipperfield—the Bay Shore—which will have a Nobu restaurant, a Bliss spa, and two pools.) Similarly, DUMBO developer David Walentas commissioned a hotel-and-cinema from the French architect **Jean Nouvel**, who rendered a scheme for the Brooklyn waterfront adjacent to the Manhattan Bridge. But the project, which looked like a giant shipping container resting on a pier, was abandoned last year after community groups protested.

Despite objections from the Cooper Union faculty—where there are plenty of architecture stars—a combined effort by the school and Ian Schrager has teamed **Rem Koolhaas** and **Herzog & deMeuron** on a hotel proposed for a small wedge of land between Lafayette Street and Astor Place. For \$9.6 million, the school has offered Ian Schrager Hotels a 99-year lease on the parking lot at 26 Astor Place, across from its historic Foundation Building—with all but \$98 to be paid up front. This spring, the architects will present two designs for a 100,000-square-foot hotel structure of about 12 stories, with several movie theaters, a bookstore, a restaurant or two, and between 75 and 140 guest rooms. The school's master planning committee, headed by Charles Gwathmey, will evaluate the schemes.

One reason for the current interest in design may be the success of Schrager's other Manhattan hotels. Morgans by **Andrée Putman**, with **Peter Gumpel** (while he was at Gruzen Samton) opened in 1984. Then **Philippe Starck** designed the Royalton [1988] and Paramount [1990], also with Gumpel who has a continuing relationship with Ian Schrager Hotels. Another success story is the Gotham Hospitality Group's portfolio of boutique hotels, which sold recently at an enormous profit. The group's

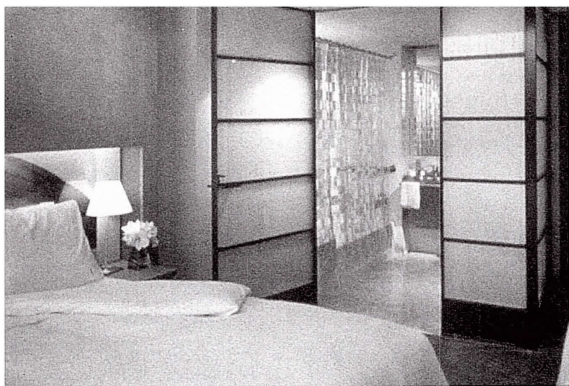
Hotel Wales [1988, 1999] and Roger Williams [1998] are both by **Rafael Viñoly**, and the 1994 Franklin, 1995 Shoreham, and 1996 Mansfield are by **Pasanella+Klein Stolzman+Berg**.

That firm's **Henry Stolzman**, with associates **Tim Witzig** and **Jonathan Schecter**, recently completed a 55,000-square-foot addition to the Shoreham that more than doubles its size for the new owners, Boston Properties. The original 87 guest rooms and suites were completed for \$3 million within an existing 1920s hotel on West 55th Street. The new \$9 million expansion, into an adjacent 10-story office building, contains 94 guest rooms and suites, a lobby, elevators, banquet rooms, and a restaurant. It has the same sleek art moderne-inspired lightness as its previously transformed neighbor next door. And it too is decorated with original black-and-white artwork. In this case, the headboards are gigantic abstract photographs of flowers by artist Sandy Fellman.

On West 44th Street, between the Mansfield and the Royalton, **Brennan Beer Gorman/Architects** is building a Modern \$90 million Sofitel for that French luxury chain. The new 28-story, 280,000-square-foot tower next door to the New York Yacht Club will have 335 rooms, 60 suites, a fitness center, meeting rooms, shops, and a restaurant with an entrance on 45th Street. The hotel opens in May. (Sofitel has also hired Brennan Beer Gorman to convert the 188,000-square-foot 1964 stock exchange building in Philadelphia, by Vincent Kling, to a hotel with a 90,000-square-foot glass-walled addition. Because the 23-foot center-to-center structural grid is larger than those in most hotels, the architects designed spacious guest rooms with gracious foyers and bathrooms, and three levels of public space.)

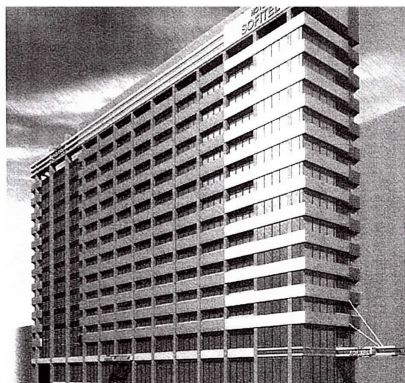
Brennan Beer Gorman was in charge of a \$100 million master plan for Manhattan's largest hotel, the New York Hilton, which has more than 2000 rooms. **Hirsch Bedner Associates**, of Santa Monica, has designed the interiors. The 170,000-square-foot renovation being completed now includes two new restaurants, 37 new guest rooms, a spa, and 15,000 additional square feet of meeting rooms. And, Brennan Beer Gorman's interiors division is leading the \$10 million renovation of the Rihga Royal Hotel at 151 West 54th Street, where 250 suites are being restyled with an art deco theme.

The same firm has been named as architect for the \$200 million Mandarin Oriental, New York. It will be part of Columbus Center, alongside the Time Warner World Headquarters, an apartment tower, retail space, and Jazz@Lincoln Center. On Columbus Circle, the 250-room Mandarin hotel with views of



Chuck Cho

above and left: Shoreham II, Pasanella+Klein Stolzman+Berg



Hotel Sofitel, Philadelphia, Brennan Beer Gorman



Red Roof Inn, Hyun Kim

Central Park, high-tech meeting rooms, and a full-service spa is currently under development by the Related Companies and scheduled for completion late in 2003.

To the north on Broadway, Phillips Club, the extended-stay hotel which opened four years ago in the Millennium Partners' Lincoln Square Complex above Tower Records, has recently been expanded around the corner, at 155 West 66th Street. On this site, which was formerly the Chinese Mission to the United Nations, **Gary Edward Handel+Associates** created 92 time-share apartments selling from \$110,000-\$270,000. Monthly maintenance starts at \$258, there is a \$25 check-in fee, and the "tidying charge" is \$17 per day. A new entrance on 66th Street now serves both hotels and leads to a new lobby, where a 40-foot-long backlit slab of white onyx appears to hover in front of the limestone wall. Custom furnishings and accents of stainless steel and black granite maintain the cool, up-to-the-minute style.

BRIGHT LIGHTS, BIG CITY

A Midtown mega-hotel in the works is the long-awaited 45-story, 860-room facility that Miami's **Arquitectonica** is building for Tishman Realty & Construction, at Eighth Avenue and 43rd Street. Although financing was slow in coming because of a decline in the mortgage-backed securities market, the \$300 million project connected to the E-Walk complex is finally under construction. It will be managed by Westin and called the Westin New York at Times Square.

Across 42nd Street, developer Forest City Ratner has been building a 455-room 25-story Doubletree Hotel, designed by **Beyer Blinder Belle**. It hovers behind and over a multiplex theater-and-entertainment complex with a food court operated by Marriott (and a Madame Tussaud's Wax Museum). Financing for the \$120 million hotel came from French and German banks. (The same developer is also building a huge Embassy Suites hotel in Battery Park City.)

And last spring, Hampshire Hotels completed a conversion of the former Consulate Hotel, next door to the Eugene O'Neill Theater, on West 49th Street. Designed by **Adam D. Tihany** and renamed The Time Hotel, this happy place has primary colors and fruits in the room to match (apples in the red rooms, pears in the yellow)—instead of pale earth tones many hoteliers favor. Rooms rent for \$250, with large suites priced at \$1000. The hotel is the company's fifth in the Times Square area.

EASY MONEY

One reason so many chains invest in this city is that New York hotel rooms realize yearly profits roughly three times the national average—\$32,008 per room versus \$10,100, according to PriceWaterhouseCoopers. No wonder 7500 rooms will be added here in the next two years, for a total of 62,500.

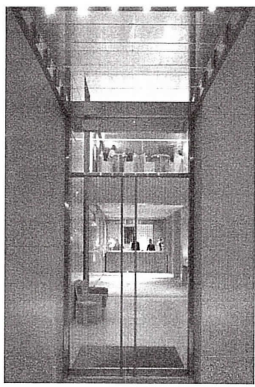
Hotels are opening in every price category, although those with moderate prices are most popular. Occupancy rates at luxury hotels, where rooms averaged \$485 last year, decreased to 62.3 percent from 1998's 70.6 percent. By contrast, 81.6 percent of rooms with rates averaging \$119 were occupied, down only slightly from 84.3 percent the year before.

Apple Core Hotels, which already owns the budget-priced Comfort Inn Midtown, Quality Hotel & Suites Midtown, the Best Western Manhattan, and the Quality Hotel East Side, has purchased a 17-story office building at 6 West 32nd Street and is converting it to become the city's first Red Roof Inn. **Hyun Kim**, of HK International Design, in Potomac, Maryland, is designing this conversion to a 172-room hotel, where special guest quarters will share the penthouse with a rooftop bar. All guest rooms will have outside views, warm pastel tones, and paneling of English yew. This paneling continues in the lobby, where there will be beveled mirrors, a marble-topped reception desk, and marble flooring. A mezzanine lounge will overlook the two-story lobby, and Kim has specified an exercise room, a business center, meeting space for corporate functions, and a breakfast room. Upon opening in April, rooms with a king, a queen, or two double beds will rent for \$89-\$199 per night in the property, where the owners are investing \$23 million in acquisition and development.

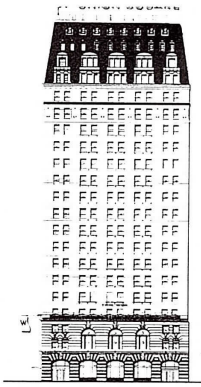
ALL AROUND MIDTOWN

Although developers have located most new Midtown hotels near Times Square, now the hotel district on the East Side, between the Waldorf-Astoria and Grand Central Terminal, is hot. There are also hotels going up on the far West and far East Sides, from Harlem (where the City's Economic Development Corporation is to build Harlem Landing, a seven-floor hotel on the Hudson River waterfront) to Staten Island (where, for developer Richard Nicotra, **Vito Fossella** of Land Planning and Engineering Consultants is building a 175-room hotel and conference center on the 12-acre campus of Staten Island Corporate Park).

Little more than a year ago, Starwood Hotels & Resorts



*The Roger Williams,
Rafael Viñoly*



*W Union Square,
Brennan Beer Gorman/Architects*



*The Benjamin, Ronald Schmidt & Associates
with Di Leonardo International*



*The Benjamin,
Ronald Schmidt & Associates*

Worldwide launched its new “W” brand in New York City, renovating and expanding the Doral Inn at 541 Lexington Avenue, behind the Waldorf-Astoria. Designed by the **Rockwell Group** with **Helpern Architects** and Starwood’s in-house team, the W attempts to be a trendy modern place for young professionals, with blond wood, colored glass, and stainless steel. The transformation added one floor to the 17-story tower, and six new floors to the building’s northwest corner, creating over 700 rooms, a big health club, bar, lounge, and restaurant.

Starwood, which operates more than 700 hotels in 72 countries (including some Sheratons, Westins, St. Regis/Luxury Collection hotels, and Four Points Hotels by Sheraton), has subsequently opened W hotels in Atlanta, San Francisco, Seattle, Los Angeles, and Honolulu. Two more W locations in Manhattan, The Court and The Tuscany, both at 39th Street and Park Avenue, opened last November. By the end of 2001, there will be 20 W Hotels (in Miami, Chicago, New Orleans, Washington, D.C., Philadelphia, San Diego, and Sydney).

Currently, on the northeast corner of Union Square, Starwood is converting the Guardian Life Insurance Building (originally Germania Life), designed by D’Oench & Yost in 1911, to “a showcase for W Hotels.” **Brennan Beer Gorman** is the architect, and the **Rockwell Group** will design interiors with the **Starwood Design Group**. The Related Companies will manage this 270-room hotel scheduled to open in November. In the elaborate 20-story limestone-and-granite former office building, which was inspired by the French Second Empire style, there will be a light-filled conservatory-style lobby with views of the park. On Park Avenue South will be a new marquee compatible with the original structure, to mark the entrance. A grand staircase will lead from the lobby lounge to a two-story 2300-square-foot ballroom. The hotel will preserve a 20-foot high former banking hall, corridors with mosaic tiles and marble vaults, and the four-story mansard roof (under which will be unusual guest rooms). The high-tech amenities which are standard at W hotels—27-inch TVs equipped with ultra-fast Internet access, one telephone with dataport and speakerphone capabilities, and a 900MHz cordless dual-line phone—will be included to make the rooms attractive to business travelers.

THE GREEN SCENE

Similar high-tech features can be found in the 209 suites at the Benjamin, which opened next door to the W hotel at 50th Street and Lexington Avenue last April. The rooms even have

executive desks, ergonomic desk chairs, and fax machines. This new 30-story suite hotel was also built within an existing hotel, the art deco Beverly (designed by Emery Roth in 1927 and portrayed by artist Georgia O’Keeffe, who lived across the street). Maybe the first New York hotel to have a sex change, it was renamed the Benjamin in honor of the patriarch and founder of the family-owned company that bought it and initiated the renovation. The \$30 million project is by architect **Ronald Schmidt & Associates** of Englewood, New Jersey, and the interiors firm **Di Leonardo International**, from Warwick, Rhode Island. They drew on the strengths of the original (subtly integrating new signage and security fixtures into Romanesque arcades, crenelated parapets, and rose windows) but added the important new element of environmental conservation. Owner Manhattan East Suite Hotels made it a priority, conscientiously following criteria developed in 1994 by HVS International with hospitality and environmental experts from the Rocky Mountain Institute, the Ecotourism Society, and the Cornell University School of Hotel Administration. Sustainable criteria influenced design specifications and equipment choices such as plumbing fixtures and shower heads, computerized controls for HVAC systems, and a custom-designed waste chute and compactor system. Recycling efforts even extend into the hotel’s Woodstock Spa and An American Place restaurant. The effort paid off. In November, after a year of preparation and inspections, the 209-suite Benjamin was awarded ECOTEL® Certification, won by just 40 of the 500 hotels that have applied. Of the four that received Five-Globe Awards; the Benjamin is the only one in North America.

AT THE EDGES OF MIDTOWN

On the far east side, the Amsterdam Hospitality Group converted an office building at York Avenue and 62nd Street to be the flagship of its chain—the 197-room Bentley Hotel. Designers **Steven Charlton** and **Jeffrey Goodman** created “a sleek contemporary look in a neutral palette,” as the owner describes it, with quilted headboards, velvet side chairs, and fluffy down comforters. A rooftop restaurant on the 21st floor—level with the 59th Street Bridge—provides panoramic views of the East River. The hotel, which opened in July, serves customers of the design centers, the Bridgemarket, and families of patients at nearby hospitals.

The Broadway American Hotel, on the Upper West Side at 222 West 77th Street, is being redesigned by **David Kenneth Specter & Associates**. The architects are building a new four-story



The Bentley, Steven Charlton and Jeffrey Goodman



The Bentley, Steven Charlton and Jeffrey Goodman



The Broadway American Hotel, David Kenneth Specter & Associates



The Library, The Stephen B. Jacobs Group

penthouse above the existing roof level, while **Bohn Associates** is in charge of interior design.

The 1100-room Henry Hudson Hotel, at 353 West 57th Street, was purchased by Schrager Hotels and has been redesigned by the **Polshek Partnership** with Starck as design consultant. Now in construction, it is expected to open late this year as a reasonably-priced, modern version of a YMCA hotel—with an urban spa and a 90,000-square-foot fitness facility. On Central Park South, Schrager saved the historic St. Moritz from Donald Trump's bulldozer by buying Trump's stake and then reselling most of his interest in the property to Millennium Partners. After a major renovation designed by **Gary Edward Handel+Associates**, with the facade restored to landmark standards, the hotel will reopen next year as the Ritz-Carlton New York, with 290 rooms, twelve upper-level apartments (including one in the former ballroom), and lower-level restaurants.

Very much in the Schrager tradition is a boutique hotel called Dylan, which opened last fall at 52 East 41st Street, in the 1903 Beaux Arts Chemists' Club building. Architect **Jeffrey Beers'** design, for the 38-year-old developer Morris Moinian, emphasizes classic style and craftsmanship—with luxurious fabrics in shades of amethyst, jade, emerald, opal, and amber. (Beers is best-known for the restaurants China Grill, Zoe, and 44.) More than \$1 million of the \$30 million construction budget went into the restoration of ornate plasterwork and other architectural details. A grand marble staircase spirals up three stories to a mezzanine bar overlooking a ballroom with a 20-foot ceiling and a six-foot stone fireplace; it has become the restaurant R_x. Regular guest rooms have 11-foot ceilings, but there is also a two-story penthouse with a private terrace and the Alchemy Suite—created in 1932 to recall a medieval alchemist's laboratory—which has a vaulted ceiling, slender Gothic columns, and a stained glass window with mystical symbols. The 108 rooms all feature dataports, high-speed internet access, and other modern miracles. Rates range from \$295-\$395, with suites priced higher.

On that same block, for hotelier Henry Kallan, architect **Stephen B. Jacobs** and his wife, interior designer **Andi Pepper**, are completing the Library, a 60-room hotel on the corner at Madison Avenue. Built within (and on top of) an existing small office building with a footprint of 25X90 feet, it will have only six rooms per floor. Since it is located on Library Row, each floor will be keyed to the Dewey Decimal system (the third level will be Social Sciences, four will be Language . . .) and the interiors in the public areas will have custom millwork, limestone flooring, cable lighting, and

library shelving. The Library will open this spring.

Also for Kallan, on the border between Midtown and the Flatiron, Pepper and Jacobs recently built the new 95-room, 12-story Hotel Giraffe, at the corner of Park Avenue South and 26th Street. The tall, narrow, brick hotel with Juliet balconies and operable French windows opened in December.

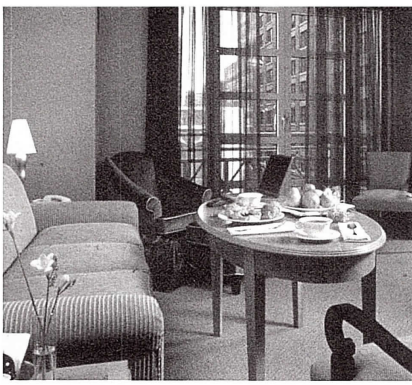
GOING SOUTH

With Downtown shopping and entertainment steadily increasing in popularity, hotels were bound to arrive on the scene. Even before they began to appear in large numbers, a few hotels sporting downtown attitude opened. The first happens also to be the funkiest and most unique. In 1992, The Gershwin Hotel opened in the Flatiron District, at 7 East 27th Street. It has a gigantic organic sculpture (by the Swedish artist Stefan Lindfurst) for an entrance and ad-hoc interiors that hover between co-op art gallery and lived-in college dorm. The 113 room facility, priced in the mid-to-lower \$100s (prices vary with season) also has accommodations in dormitory-style quarters, with eight beds at \$21.19 per person (160 beds in all). Each floor has original works of art, and a typed brochure hot off the photocopier provides directions to airports by Subway. The 13-story Gershwin was carved out of the back of the old Layton Hotel, which is still in existence in reduced form, with an entrance on East 28th Street.

In 1998, **Rafael Viñoly's** sleek, airy 207-room rethinking of the 1928 Roger Williams on Madison Avenue opened, bringing high-style into a neighborhood where most of the existing hotels were tired and distinctly third-tier. Tall, thin cut-outs in the limestone base of the facade reveal the cubic 20-foot-tall lobby and strong geometric forms of the architect-designed furniture.

Further downtown, at 60 Thompson Street, in Soho, a new 100-room 12-story hotel named after its address is being designed by **Thomas O'Brien**, of **Aero Studios**, and the **Stephen B. Jacobs Group** for the Pomeranc Group, of New Jersey. On its 70X70-foot site, the contextual redbrick building is located beyond the glitzy center of Soho. But rooms in the \$25 million project will rent for \$350-\$500 per night—prices comparable to the Plaza—which testifies to the popularity of the Mercer, which opened two years ago, and the somewhat earlier Soho Grand.

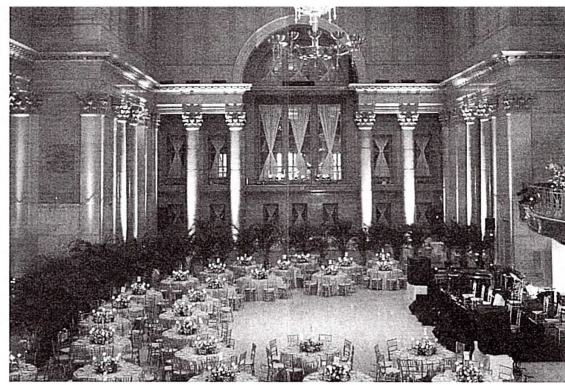
Next month, the developers of the latter, Emmanuel and Leonard Stern, of Hartz Mountain Industries, are opening the Tribeca Grand, a 203-room (including seven suites) hotel at Two Avenue of the Americas—wedged between White, Church,



The Giraffe, The Stephen B. Jacobs Group



*The Regent Wall Street,
MG Architects*



The Regent Wall Street, MG Architects

and Walker streets. The building, with its small-scale, brick facade and detailing derived from cast-iron neighbors, is being designed by the company's in-house architect **John Prince**. Fully wired guest room interiors were designed in a cool palette by **Calvin Tsao**, of **Tsao & McKown**, as counterpoint to the hotel's theatrical public rooms by **Larry Bogdanow** of **Bogdanow Partners Architects**. Bogdanow's 10,000-square-foot skylit atrium is surrounded by a 30-foot-long curved stone ramp and banks of lounge seating. It features 70 "columns of light"—steel frames inset with backlit, fabric-embedded translucent fiberglass panels.

WAY DOWNTOWN

After several false starts—including a serious but unsuccessful attempt by the Cipriani Family—one of the most historic buildings on Wall Street has become the Regent Wall Street hotel. The design is by **M/G Architects** for Regent International Hotels, an international luxury chain with holdings in Asia and on the West Coast of the United States. **Hablinski Interiors**, of Santa Monica, designed the 144 oversized guest rooms and suites of 525-1000 square feet. **Wilson & Associates** of New York was in charge of public interiors in the massive Greek Revival landmark, which was built by Isaiah Rogers in 1842 for the New York Merchant's Exchange (and later became the U.S. Customs House). In 1907, McKim, Mead & White added to the structure and created a magnificent Renaissance Revival banking hall for the National City Bank (now restored to be a 12,000-square-foot ballroom with Corinthian columns, an elliptical dome, and the largest Wedgwood Jasperware panels in the world). There is also The Terrace on Wall Street restaurant, eight other function rooms (including The Vault), a spa, and a business center. Room rates start at \$545 and run to \$1600 (for the Grand Deluxe Loft Suite)—though there are also weekend packages available starting at \$345.

Hotels are going up on both sides of West Street. The Stephen B. Jacobs Group and Andi Pepper Interiors are designing the 41-story Williams Street Tower and Hotel, which will house a 300-room Crowne Plaza hotel and a 216-unit rental apartment building on an urban plaza at Maiden Lane. The ground floor will feature a sleek, dramatically illuminated stone-and-wood lounge. And at 9 South William Street developer Norman Rutta recently opened the Wall Street Inn with "furnishings evocative of Colonial Williamsburg," assuming that they would be just the thing for the historic district there.

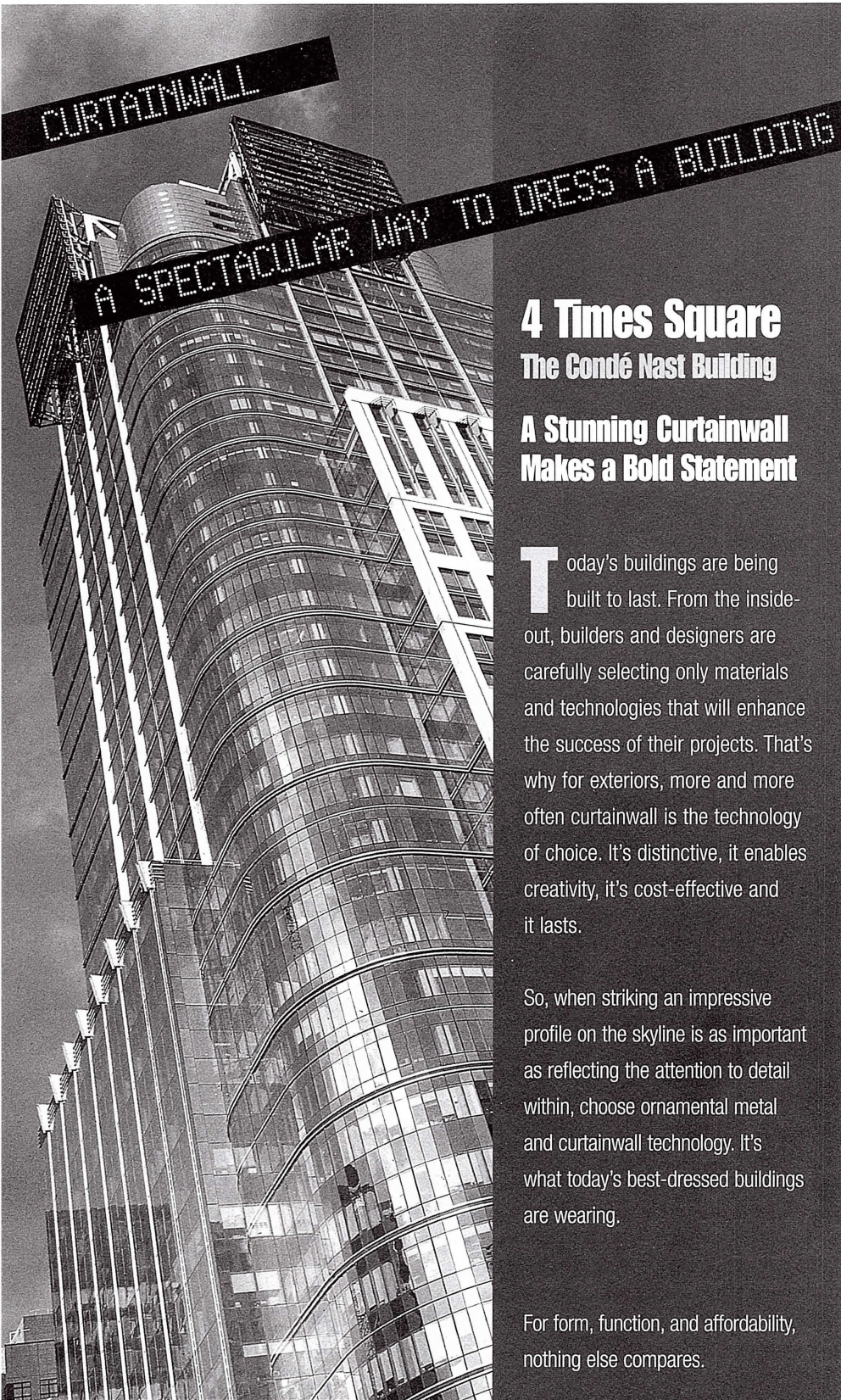
In a radically different spirit (and a style different from his

father's outrageous Miami hotels), **Alan Lapidus** recently managed to cram a 17-story, 138-room Holiday Inn onto a 4000-square-foot trapezoidal site at Gold and Platt Streets. He could give half of the rooms 12-foot ceilings because his clients were able to take advantage of the Industrial and Commercial Incentive Program, originally designed for the conversion of existing office buildings to new uses (but applicable to new structures as well). To qualify for the program, ceiling heights were raised and high-tech communications equipment was installed. The Holiday Inn Wall Street, quite unlike its family-centered, highway-oriented sister institutions, has single beds and work desks, rooms slightly short of the 12-foot-wide standard, and touch-screen devices for quick check-in and check-out at peak hours.

The hotels now underway Downtown testify to the renewed vigor of Wall Street while furthering the area's 24-hour-a-day aspirations. Forest City Ratner is building a combination 463-room Embassy Suites hotel, 16-screen theater, New York Sports Club, and giant Kinko's in the northern part of Battery Park City, with **Perkins Eastman** as architect. And, on the south end of the neighborhood, Millennium Partners' Millennium Point is rising. The 300-room, five-star Ritz-Carlton hotel designed by **Gary Edward Handel+Associates** and the **Polshek Partnership** will have guest rooms on the first 13 floors and 160 condos on the upper floors. To transition between the two, on the fourteenth floor will be the hotel lobby, a restaurant with a terrace, and a sports club. It will be completed in the summer of 2001 and become the new permanent home of the too-long-itinerant Skyscraper Museum.

THE DOWNSIDE

An adverse effect of the construction boom, which is good both for the economy of the city and for architects in particular, is the demise of single-room-occupancy hotels. At a time when low-income housing is in short supply, small SROs are becoming tourist hotels because the transformation can take place without a certificate of occupancy. Places like The Amsterdam Hospitality Group's relatively spartan Hotel Ellington (on West 111th Street at Broadway) and Hotel Marcel (24th and Third) are obviously meeting a need with simple furnishings and limited amenities—they have become havens for European bus tour groups and parents visiting college students. But it's unfortunate that some incentive does not exist to encourage replacement of the lost units, perhaps in buildings with social services on-site, in locations where they are badly needed.



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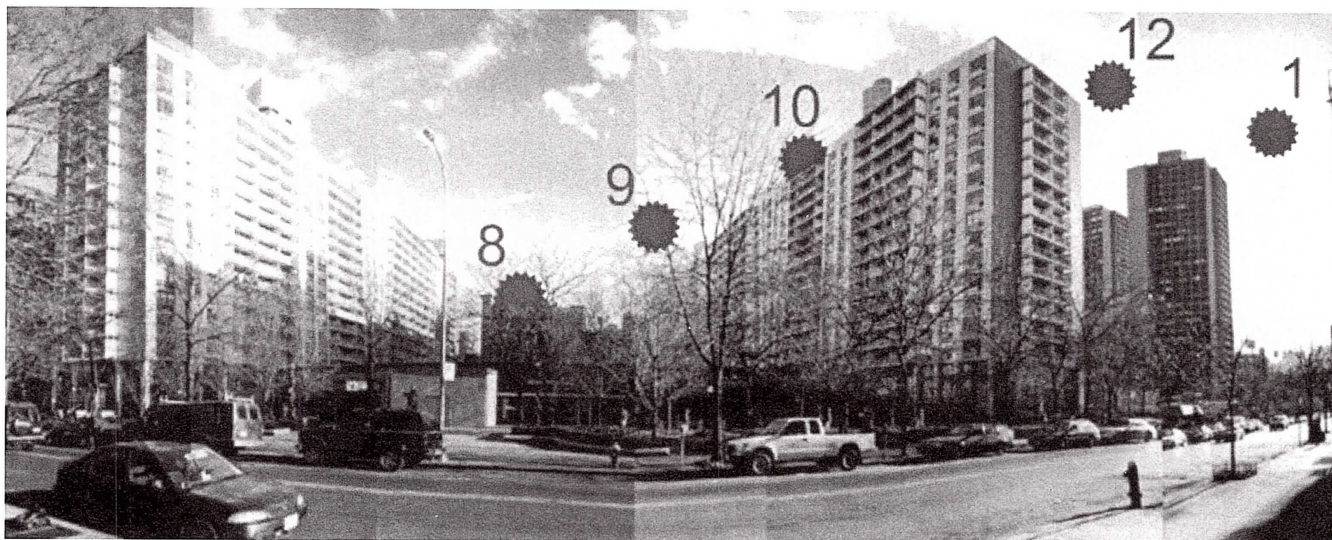
BOOKLIST

Rizzoli Bookstores' Top 10 As of January 2000

1. **Palaces of Rome**,
Luigi Borgia and Carlo Cresti (Könemann, cloth, \$39.98).
2. **If This House Could Talk**,
Elizabeth Brownstein (Simon & Schuster, cloth, \$35).
3. **Venetian Villas**,
Michelangelo Muraro (Könemann, cloth, \$29.95).
4. **Gehry Talks: Architecture & Process**,
Mildred Friedman (Rizzoli, cloth, \$65).
5. **Peter Pran Architecture**,
Peter Pran (Papadakis, cloth, \$45).
6. **Michael Graves**,
Michael Graves (Rizzoli, paper, \$40).
7. **John Lautner**,
Alan Hess (Rizzoli, cloth, \$75).
8. **New York Guide to Recent Architecture**,
Susanna Sirefman (Könemann, paper, \$5.98).
9. **Houses of McKim Mead & White**,
Samuel White (Rizzoli, cloth, \$70).
10. **CAD Layer Guidelines, Second Edition**,
Michael Schley (AIA, cloth, \$35).

Urban Center Books' Top 10 As of January 2000

1. **New York Guide to Recent Architecture**,
Susanna Sirefman (Könemann, paper, \$5.98).
2. **Field Event/Field Space**,
Rhowbotham (Blackdog Publishing, paper, \$14.95).
3. **Grand Central**,
John Belle and Maxine R. Leighton (Norton, cloth, \$39.95).
4. **MVRDV at VPRO**,
Jamie Salazar (Actar, cloth, \$27).
5. **Le Corbusier: The Villa Savoye**,
Borisiger (Birkhauser, paper, \$16.95).
6. **Metacity/Datatown**,
Winnie Maas (O10 Publishers, paper, \$19.50).
7. **Urbanisations**,
Michael Hensel and Tom Verebes (Blackdog Publishing, paper, \$14.95).
8. **Gehry Talks: Architecture & Process**,
Mildred Friedman (Rizzoli, cloth, \$65).
9. **Future Systems**,
Marcus Field (Phaidon Press, cloth, \$49.95).
10. **Battery Park City**,
David Gordon (Gordon, paper, \$27).



View from LaGuardia Place site, March/September 21 solar time analysis

Members Share Practice Strategies by Kira L. Gould

With an eye toward learning from those who have been in the trenches or are breaking new ground, Chapter members in January tackled some of the thorny issues of practice.

The first two sessions of the January continuing education charrette were organized by **Michael Plottel, AIA**, and the Professional Practice Committee. Panelists at the opening session addressed the management of design—a subject that all agreed is something of a contradiction in terms. **Tony Vacchiome, AIA**, of Skidmore Owings & Merrill, pointed out the importance of “knowing when to stop design and get into implementation.”

The panelists agreed that knowing the client well is also important. Gensler's **Walter A. Hunt, Jr., AIA**, said that managing design was really more about managing the client and his or her expectations. But what are the secrets to doing this effectively and efficiently? **Ralph Steinglass, FAIA**, of the consulting firm Teambuilders, Inc. said that managing design can be difficult, since it is an open

process. Getting everyone involved early, creating a structure for participation, and making time for incorporating feedback—all will help. “The process must be compatible with the client's organization and culture,” Steinglass added. “Once you demystify the process of applying stakeholders' ideas, then the process has become transparent in a way that will help most team members feel comfortable.”

Ultimately, of course, design management comes down to a common sense quip we all know. Although it's rarely as easy to implement as it is to cite, “Communication is the key.” **Jerry Laiserin, AIA**, runs a consulting firm focused on the technology needs of designers and their clients. “Technology can be used to help manage design . . . the gathering and disseminating of information,” he explained. “Some programs can help ease the time differences and even regional work-habit differences—between various offices or between the design office and the project site.”

Third-party project management was mentioned as a trend that makes design man-

agement more difficult for architects. (Since neither third-party managers nor contractors were represented at the forum, a little sniping was not surprising.) But Steinglass wisely pointed out that “it was the client's frustration over design never stopping—among other things—that gave rise to this trend.” As he sees it, having an additional team member is not necessarily a hindrance. Sometimes it even proves to be an opportunity, when the relationships are strong.

Contracts and Quality Control

The second session was a day-long discussion about contracts and quality control. In the morning, **John Mastropietro** (an architect and attorney with Hollander, Strauss and Mastropietro) led a session about contracts. Using a case study, he showed how a series of little problems with a particular contract amounted to a major disaster. (The dismissed architect and the unhappy client landed in arbitration.)

The audience was a mix of seasoned professionals and young architects, so there was much interaction and many

questions were asked. Mastropietro discussed issues that architects should watch during contract negotiation. Making sure that the scope of work is well-defined came up as most critical. Other issues included: whether the client or architect owns the architectural documents, provisions for termination of services, and the importance of keeping good records at every stage of a project.

In the afternoon, **Carl Stone, AIA**, who heads construction administration for Gruzen Samton Architects, Designers and Planners, talked about efforts to “tame the paper trail” and about systems to ensure quality control. He stressed the critical importance of having good, biddable documents and suggested that architects look at them like a contractor would. “Think about the process, and make sure that what [the contractor] needs most is highly accessible,” Stone said. As he pointed out, if the contractor cannot comprehend and schedule the project effectively, there will be question marks from that moment on. “A good set of documents in the field will help create a strong relationship with the

builder and lead to trust and open communication,” Stone said. He then offered some advice that tends to be difficult for architects to take: Once you have handed off the drawings, keep in mind that it has become the builder’s show.

Sustainability

The third component of the charrette was organized by the Chapter’s Committee on the Environment. It was sponsored by the New York State Energy Research and Development Association, in concert with the association’s support of the LaGuardia Place Competition for a new Chapter premises. Even on a very cold Saturday morning, people showed up to hear **Bill Bobenhausen, AIA; John Amatruda, AIA; and Catherine Coombs**, from Steven Winter Associates, in Norwalk, Connecticut. They discussed sustainable design strategies for high-performance structures. Bobenhausen talked about building skin, daylight, and ventilation issues. He showed several slides, including a series of collage images taken from the front of the new LaGuardia Place premises. On them he had marked the sun’s position at various hours of the day (and for various dates of the year). He pointed out that this sort of analysis takes place only rarely. However, it has a great deal to do with the needs of the facility in terms of glazing, shading, and other features.

Amatruda talked about definitions of sustainability, technical frameworks for applying sustainability, assessment reports on materials, and computer models. Coombs tackled chemical issues associated with indoor air quality concerns. All three stressed the importance of being skeptical about information from all reference

sources, including *Environmental Building News* [www.environmentalbuilding.com] and the U.S. Green Building Council [www.usgbc.com]—particularly its building rating system. In partnership with the Design Trust for Public Land, the New York City Department of Design and Construction has recently assembled New York-specific guidelines for high-performance buildings that can be downloaded at www.ci.nyc.us/html/ddc/home.

Education Insights

In December, the AIA New York Chapter Committee on Architecture for Education hosted a panel of representatives from professional organizations working at the regional and national level to improve learning environments. Among the panelists was North Carolina architect **Katherine Peele**, who represented the National AIA Professional Interest Area (the Committee on Architecture for Education). The committee is using 14 criteria to determine winners of its Exemplary Learning Environments awards program. These include: context sensitivity, urban/rural contributions, unique/effective use of space, imaginative reuse, creative materials use, learning technology, lifelong learning components, maintenance/sustainability, and energy efficiency. This year, the committee will host two conferences: Alternatives in Education, March 16-18, in Salt Lake City, and Innovative Alternatives in Learning Environments (in November, in Amsterdam). Conference agendas are posted on the CAE website www.earchitecture.com/pia/cae.

Paul Abramson is an educational space planner, a consultant with Stanton Leggett &

Associates, and the editorial director for *School Planning & Management* magazine. He discussed the changing requirements in learning environments and said architects should take stronger leadership positions in developing more responsive facilities.

Fran Gast, of the Rhode Island School of Design in Providence, discussed the mission the Society of College and Urban Planners. She pointed out that they are concerned with architecture, strategic and academic planning, land use, landscaping, resource planning and the provision of services. A planning conference, Pathways to Planning, will be held at the Boston University School of Management next month. More information about this event and the Society in general can be found at www.scup.org.

Philadelphia architect **Ed Kirkbride** represented the Council of Educational Planners International (CEPPI) and the Urban Educational Facilities for the 21st Century, Northeast Region (UEF21-NE). Kirkbride recommended Thomas A. Stewart’s book *Intellectual Capital* as a guide to the way that architects and planners of schools could think of their profession. Also, Kirkbride suggested the Design Share website [www.designshare.com] as a resource for new ideas on the improvement of educational facilities. It is linked to other helpful sites and articles including “Design Principles for Planning Schools as Centers of Community” at www.edfacilities.org/ir/edprinciples. Kirkbride welcomes questions; send E-mail to ee@bee.net.

March 15

Application deadline for Spring 2000 Furthermore Publication Grants, for writing, editing, design, illustration, printing, and binding of books of merit (and, in much smaller numbers, more ephemeral items such as pamphlets and maps) sponsored by 501(c)3 organizations and still in the planning stage, though they may be ultimately be published by a university press or a trade publisher as well as by the sponsor itself. “Furthermore” grants range from \$1000-\$15,000 and are awarded twice annually, in spring and fall. For grant application forms and additional information, contact Furthermore at P.O. Box 667, Hudson, NY 12534 or call 518-825-8900.

March 31

Registration deadline for Third Avenue in Sunset Park, sponsored by the Southwest Brooklyn Industrial Development Corporation. The New York State Department of Transportation plans to reconstruct the elevated Gowanus Expressway viaduct, which offers the community an opportunity to link adjoining residential and industrial communities. The contest is open to professionals, students, and others, with prizes of \$1000 and \$500 for each category. Submissions are due in May. Competition information packages must be requested from Bill Shockney at bschockney@swbidec.org or 718-965-3100, ext. 14. Or write to him: SWBIDC, 269 37th Street, Brooklyn, NY 11232.

April 1

Call For Entries. Taunton’s Home Building Books is looking for the best design examples of remodels, renovations, and additions to bungalows, ranch-style houses, and Cape Cod-style houses. They want projects located all over North America—of any complexity—from the simplest renovation or smallest addition, to a complete makeover or tear-down and rebuild of an existing house. Taunton will even consider new houses in one of these styles. The best entries will be chosen for a series of books to be published in 2001. Send before-and-after photographs (they don’t have to be professionally shot), simple floor plans (before and after), and a brief description of the project to: Taunton’s Home Building Books, 63 South Main St., Newtown, CT 06470-5506.

May 1

Application deadline for Preserve New York historic preservation grants to municipalities and nonprofit organizations with 501(c)3 status—for historic structure reports, historic landscape reports, and cultural resource surveys. The grants of \$3000-\$15,000 are sponsored by the Preservation League of New York and the New York State Council on the Arts. In 2000, the Preservation League especially encourages projects along U.S. Route 20 that link preservation to Smart Growth land use planning, Main Street revitalizations, historic building reuses, retention of historic school buildings for academic use, projects that help communities deal effectively with expansion of chain drugstores in historic downtowns, and projects that preserve rural heritage. Groups are limited to one project per year. Contact the Preservation League at 518-462-5658, ext. 17, or call 607-272-6510 for an application and to discuss a project.

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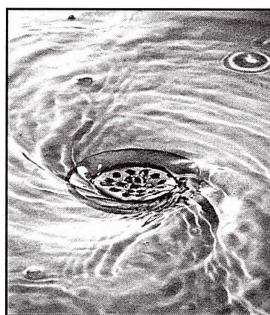


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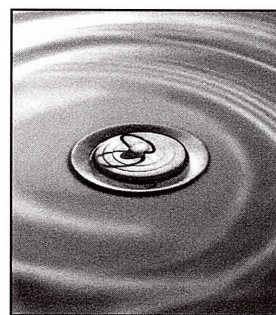
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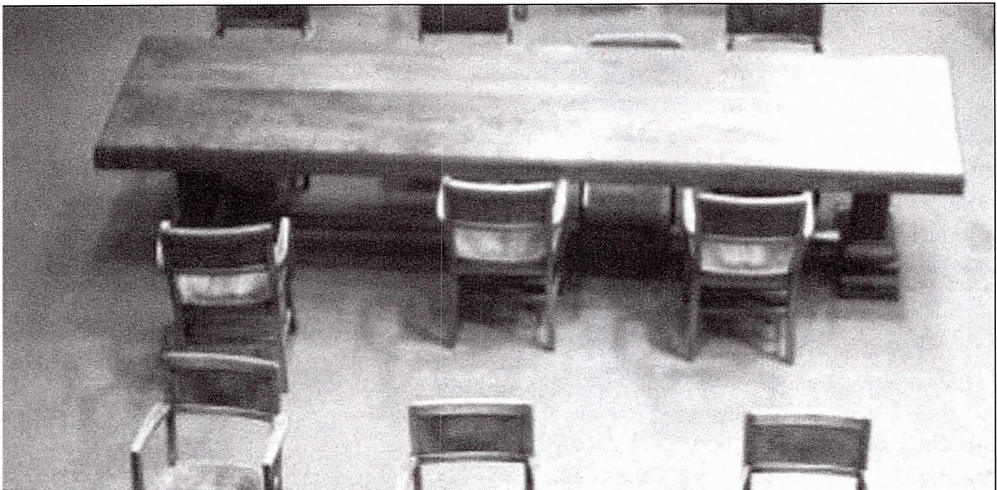


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EXHIBITIONS

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March 16 - April 15
Matt Mullican: Informations
 Henry Urbach Architecture,
 526 West 26th St., Rm. 1019,
 212-627-3232.

March 24 - May 23
Ten Shades of Green
 The Architectural League,
 475 Madison Ave., 212-753-1722.

Through March 25
Architecture Research Office
 Artists Space,
 38 Greene St, 3rd flr., 212-226-3970.

Through March 25
Orders of Architecture/Origins of Ornament
 New York School of Interior Design,
 170 East 70th St., 212-472-1500.

Through March 26
A Century of Design, Part I: 1900-1925
 The Metropolitan Museum of Art,
 1000 Fifth Ave., 212-535-5500.

Through March 26
The (New York) Times Capsule Competition
 American Museum of Natural History,
 79th St. and Central Park West,
 212-769-5100.

Through March 26
The 175th Annual Exhibition
 National Academy of Design,
 1083 Fifth Ave., 212-369-4880.

Through April 26
The Worlds of Nam June Paik
 Solomon R. Guggenheim Museum,
 1072 Fifth Ave., 212-423-3840.

Through May 1
tkts2k, a Competition to Redesign the tkts Booth in Times Square
 Van Alen Institute, 30 West 22nd St.,
 212-924-7000.

Through May 16
Greater New York
 P.S.1 Contemporary Art Center,
 22-25 Jackson Ave., at 46th Ave.,
 Long Island City, 718-784-2084.

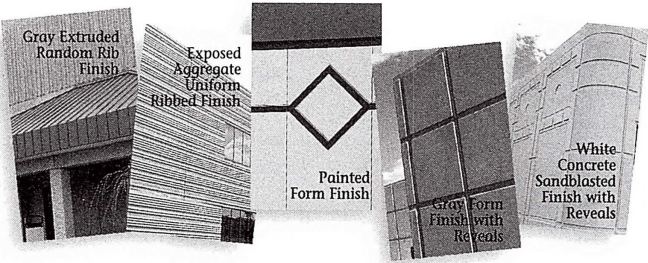
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CORRECTIONS

Our November 1999 article on "Architecture Beyond Manhattan" (p. 6) erroneously reported that **Agrest and Gandelsonas Architects'** Melrose Community Center was "conceived by a team of neighborhood activists" when, actually, it was a project of the New York City Housing Authority. Community representatives participated in discussions throughout the design process, and the glass facade was an attempt to counteract the fear and paranoia prevalent in the neighborhood by allowing views into and out of the building.

The caption identifying the original architect of Carnegie Hall in the February 2000 OCULUS (p. 3) misspelled the name of **William B. Tuthill** and suggested that consultants **Richard Morris Hunt** and **Dankmar Adler** were associate architects on the job. We apologize.

March 6, 6:00 P.M.
Housing

March 7, 6:00 P.M.
Housing

March 13, 6:30 P.M.
Learning By Design: NY

March 15, 6:30 P.M.
Health Facilities

March 15, 6:00 P.M.
Architectural Dialogue

March 17, 8:00 P.M.
Zoning Committee

March 20, 6:00 P.M.
Historic Buildings

Career Moves

Following a fifteen percent increase in size during 1999, **Larsen Shein Ginsberg+**

Magnusson Architects has the promoted **John R. Patey, AIA**, to principal. **Sabina M. Lee, AIA**; **Susan H. Wright, AIA**; and **Kenneth Eastonto** have become associates.

□ **Brennan Beer Gorman/Architects** announces the promotion of **James McMullan, AIA**, to be a senior associate and **Suzanne Baumgardt, Marlon Gigantone**, and **Orna Yehudai** to be associates. **Brennan Beer Gorman Monk/Interiors** promoted **Christopher Wheeler** and **George Wong** to be associates.

□ **Joan Gould Dineen** and **Craig Benton Nealy** have formed **Dineen Nealy Architects**—headquartered at 56 East 81st Street in Manhattan. The firm will concentrate on high-end residential, corporate, and retail installations.

□ **Hardy Holzman Pfeiffer Associates** announces the appointments of **Anthony Poon, AIA**, as a design associate; **Robin Kunz**, as a senior associate for interiors; **David Hart, AIA**, and **Maya Schall, AIA**, as associates for architecture; and **Caroline Bertrand**, as an associate for interiors.

□ **Alice Raucher, AIA**, has joined **Byron Bell, FAIA**, and **Douglas Larson, AIA**, as partners in a firm newly named **Bell Larson Raucher Architects and Planners**. **Raucher** previously worked with **Skidmore, Owings & Merrill, Polshek and Partners**, and **Peter Marino Architect**. Most recently, she directed the **Syracuse University School of Architecture** in Florence, Italy.

□ **Swanke Hayden Connell Architects** has promoted **Joan Blumenfeld, AIA**; **Cynthia Phifer Kracauer, AIA**; and **David J.**

Hughes to be principals. **Howard Leist, AIA**, has been appointed to direct architectural design, and **Sharon Turner** has joined the New York office as director of worldwide strategic planning.

□ **RBSD Architects** welcomes **Mary Jane Van Horn** as a senior medical planner; **Wladek Wojcik, AIA**, as a senior planner/architect; and **Nan Schramm** as director of interior design. The firm also welcomes **Chan Chow Chen** and **Katie Siu Kay Wong**, who have joined the firm.

□ **Robinson Silverman Pearce Aronsohn & Berman** is pleased to announce that **Eric L. Cohen** and **Philip E. Karmel** have become members of the firm.

□ **Philip Tusa Architect**, a 25-year-old practice formerly based in Croton-on-Hudson, has relocated to Manhattan, opening an office in Greenwich Village, at 57 East 11th Street.

Honors

Four New York City firms won 1999 Excellence in Design Awards from the New York State AIA. **Kohn Pedersen Fox Associates** was honored for the **Rodin Museum** at **Samsung Plaza**, in Seoul, Korea. **Pasanella+Klein Stolzman+Berg Architects** received awards for **Stabile Hall Dormitory** at **Pratt Institute** and the **Williamsburg Community Center**. Both are in Brooklyn. **Davis Brody Bond** was honored both for the **Valeo Technical Center**, in Auburn Hills, Michigan, and for the **New York Public Library Rose Main Reading Room Restoration**. **Shelton, Mindel & Associates** won for the transformation of a **Fifth Avenue residence** into a transparent Modern interior.

Recipients of Awards for Merit in Design were **Bernard Tschumi/ Gruzen Samton**

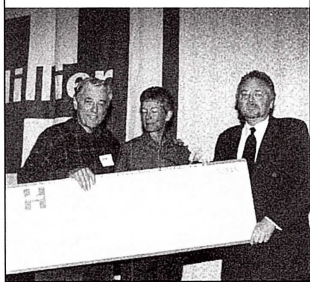
Associated Architects, for the **Lerner Hall Student Center**, at **Columbia University**; the **Polshek Partnership**, for the **Mashantucket Pequot Museum and Research Center**, on the **Mashantucket Reservation**, in Connecticut; **Pei Cobb Freed & Partners**, for the **Ronald Reagan Building and International Trade Center**, in Washington, D.C.; and **Roger Hirsch Architect**, for the **IS/Industries Stationery Store** in Chelsea. Jurors included jury chairman **Michael H. Spector, FAIA**; **Charles Gwathmey, FAIA**; **Thomas M. Phifer, AIA**; and **Peter Toh, AIA**.

□ The design director of **Gensler's Wall Street office**, **Neville Lewis**, received a Gold Medal Award from The National Arts Club and The School of Visual Arts. It was the first time an interior designer has been so honored in the history of this award. A native of England, **Lewis** attended **Syracuse and Pratt Institute**. He founded his own firm in 1976, designing numerous corporate headquarters facilities before joining **Gensler**.

□ **Cooper, Robertson & Partners** and the **Boston Redevelopment Authority** received a 1999 Willo von Moltke Urban Design Honor Award, for the **Boston Seaport Public Realm Plan**, in the competition sponsored by the Boston Society of Architects and AIA New York Chapter. Jurors noted: "This master plan for approximately 1000 acres of largely undeveloped waterfront property on Boston Harbor reflects an enormous amount of research, care, and the political realities of Boston's neighborhood politics." It's a "marvelously sophisticated approach to what is surely going to be a major contribution to Boston's vibrant center."

MEMORIAL SCHOLARSHIP

To benefit students majoring in architecture, the Hillier Group architects has established a memorial scholarship at **Rensselaer Polytechnic Institute** to honor **Joel Spaeth**, one of the firm's first principals, who died last June. **Spaeth** received his bachelor's degree in architecture from the college in 1959. Also, within the firm, a \$2500 stipend for architectural research (the **Joel Spaeth Memorial Traveling Fellowship**) will be awarded each year to a Hillier Group architect new to the profession.



Bob Hillier, chairman of the Hillier group (left) and Susan Spaeth present a check to Alan Balfour, dean of the School of Architecture at Rensselaer Polytechnic Institute, to create a scholarship honoring Joel Spaeth

THE LAST WORD ON OUR CITY ENVIRONMENT



Not long ago, New York City officials announced that they are planning to replenish our fleet of public buses with hybrid technology vehicles that use diesel fuel—even though we know that diesel fumes destroy human health.

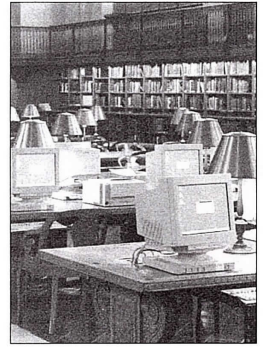
In place of diesel, I am in favor of finding a holistic solution that accounts for the long-term consequences of our actions. Getting to work faster is less important than the air we breathe.

Unfortunately, a lack of concern for New York as a livable community is rampant these days. We see decisions driven by short-term economics ruling long-term good sense and judgment. In a particularly insensitive gesture, the Giuliani administration is promoting a stadium and related large-scale development for the West Side. Regard for the strain that the complex would put on connections to utilities, sewage, transportation, the waterfront, and other natural systems is critical to understanding the impact of the proposal. And, at a time when the economy is strong, why not spread the wealth to the other boroughs instead of adding to the density of Manhattan. Many areas could use this type of economic impetus. What is the point of generating revenues from a Olympic stadium if the real costs to us are much higher.

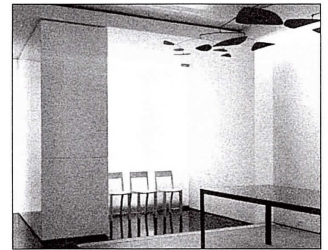
The contrast between the public commitment to our environment in New York City and public initiatives elsewhere is saddening. European building codes are much more strict in requiring the use of energy-saving technologies. These codes have, in turn, stimulated private developers in Europe to demand creative solutions from architects. At the newly renovated Reichstag, in Berlin, a geothermal system used for heating and cooling is a prime example of public support of sustainable design.

Here in the United States, the people of Seattle have supported sustainable design practices in all new schools, where water and energy savings have exceeded \$1 million in only the past two years. In New York, the architectural community is showing leadership. Our AIA New York Chapter Committee on the Environment is sponsoring a series of discussions on issues such as sustainable affordable housing and progressive Green initiatives in Holland. Also this year, the Architectural League of New York has devoted programs to presenting architects whose design is inspired by a holistic environmental approach.

Architects are looking more closely at the impact our work has on the entire ecological system. We should begin to educate clients in the private sector about how Green commercial buildings can be more efficient and more marketable. They offer an opportunity to work for the safety of the public as well as the tenants. Architects collaborating with both the city and the real estate industry will provide cutting-edge resource-efficient design for creative and beautiful buildings. Let us take it upon ourselves to encourage our clients and to make our experience and opinions on sustainability known to the city's administration and developers.—Chapter President Wendy Evans Joseph



*The New York Public Library
Rose Main Reading Room,
Davis Brody Bond*



*Fifth Avenue residence,
Shelton, Mindel & Associates*



*Ronald Reagan Building and
International Trade Center,
Pei Cobb Freed*



*IS Industries Stationery Store,
Roger Hirsch with Myriam Corti
and Drew Souza*

Timothy Hurley

Patrik Kyliangas

MARCH

11

Saturday

Beaux Arts Ball: Paradiso

Sponsored by the Architectural League. 9 P.M. - 1 A.M. Synod House, The Cathedral of St. John the Divine, 110th St. and Amsterdam Ave. 212-753-1722. \$100, \$250, or \$500.

13

Monday

Lecture: Perfecting the Plan: Prewar Luxury Apartment Buildings

With architectural historian John Kriskiewicz. 7 P.M. Wollman Auditorium, 51 Astor Pl. 212-353-4195. Free.

14

Tuesday

Seminar:

Troubleshooting Exterior Masonry Walls

With structural engineer and design advisor Michael Gurevich. 5:30 P.M. New York City Brickwork Design Center, 386 Park Ave. South, Suite 801. \$36. 212-684-4229. 2 CES/LUs.

Seminar:

How to Set and Get Higher Fees

With Fred Berns, award-winning speaker and author of *Sell Yourself*. Sponsored by Whittaker & Woods. 10 A.M. Decoration & Design Building Conference Center, 979 Third Ave. 212-759-8814. Free.

15

Wednesday

Lecture: At the Dawn of Two Centuries: Interiors 1900 & 2000

With *Interiors* magazine editor in chief Julie Lasky. 6 P.M. Arthur King Satz Hall, New York School of Interior Design, 170 E. 70th St., 212-472-1500, ext. 194. \$50 (for four-lecture series) or \$15.

16

Thursday

Lecture: In Search of Post-Colonial Identities: The Ideology of the City in Cambodia and Burma.

Sponsored by Pratt Institute. With University of Pennsylvania visiting professor Brian Brace Taylor. Noon. Higgins Hall North, Rm. 302, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

16

Thursday

Lecture:

Michael Van Valkenburgh, Architect.

Sponsored by Pratt Institute. 6 P.M. Higgins Hall South, Rm. 115, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

Lecture: Furniture & Interior Design.

With Barbara Barry and Orlando Diaz-Azcuy. Sponsored by CN Associates & HBF. 6:30 P.M. St. Peter's, 619 Lexington Ave., Tickets: Keith Rosen 212-468-4437.

20

Monday

Lecture: Modern Masters: The Luxury Apartment Building in Postwar New York.

With architectural historian John Kriskiewicz. 7 P.M. Hewitt Auditorium, Cooper Square. 212-353-4195. Free.

Lecture: Palladio Virtu-el (Virtual Villas)

With Peter Eisenman. Sponsored by the Cooper Union. 6 P.M. Engineering Building, Wollman Auditorium, 51 Astor Pl. 212-353-4220. Free.

21

Tuesday

Lecture: Palladio Virtu-el (Deconstructing the Sign)

With Peter Eisenman. Sponsored by the Cooper Union. 6 P.M. Engineering Building, Wollman Auditorium, 51 Astor Pl. 212-353-4220. Free.

22

Wednesday

Lecture: Design Talent We Applaud

With *House Beautiful* magazine editor in chief Louis Oliver Gropp. 6 P.M. Arthur King Satz Hall, New York School of Interior Design, 170 E. 70th St., 212-472-1500, ext. 194. \$50 (for four-lecture series) or \$15.

23

Thursday

Panel Discussion: Networking for Business Professionals

With Anthony Simmons, of Network 2000; Pam Pickens, of *Black Diamonds*; and Jason Gill, of Young Black Entrepreneurs; moderated by Elizabeth Geary-Archer, of Kapell and Kostow. Sponsored by Blacklines Magazine and Consulting for Architects. 6 P.M. Consulting for Architects, 236 Fifth Ave., 9th fl. RSVP required by March 20 to mitale@aol.com or 718-703-8000, ext. 3. \$15.

29

Wednesday

Lecture: What's Next on Governor's Island?

A forum on sustainability and the public interest. With Kent Barwick, president of The Municipal Art Society and director of the Metropolitan Waterfront Alliance; Jerry Greenberg, president of the World Development Fund; and Rob Pirani, of the Regional Planning Association. Sponsored by the New York Chapter of Architects, Designers and Planners for Social Responsibility and the Graduate Center of the City University of New York. 6:30 P.M. 365 Fifth Ave., 212-817-7292. \$8.

30

Thursday

Lecture: Shades of Green—Architecture and the Natural World/Emerging Voices 2000.

With Rick Joy, of Tucson, and David Miller, of Seattle. Sponsored by the Architectural League. 6:30 P.M. Caspary Hall, Rockefeller University, 66th St. and York Ave, 212-753-1722. Free (League members) or \$7.

Lecture: With Peter Eisenman, Architect.

Sponsored by Parsons School of Design. 6 P.M. Glass Corner, Parsons School of Design, 25 East 13th St. 212-229-8955. Free.

APRIL

3

Monday

Lecture: Richard Gluckman, Architect.

Sponsored by Parsons School of Design. 6 P.M. Higgins Hall South, Rm. 115, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

4

Tuesday

Lecture: Palladio Virtu-el (Landscape as Building)

With Peter Eisenman. Sponsored by the Cooper Union. 6 P.M. Engineering Building, Wollman Auditorium, 51 Astor Pl. 212-353-4220. Free.

5

Wednesday

Lecture: The View from Here

With *Architecture* magazine editor in chief Reed Kroloff. 6 P.M. Arthur King Satz Hall, New York School of Interior Design, 170 E. 70th St., 212-472-1500, ext. 194. \$50 (for four-lecture series) or \$15.

6

Thursday

Lecture: Palladio Virtu-el (Genetic Coding)

With Peter Eisenman. Sponsored by the Cooper Union. 6 P.M. Engineering Building, Wollman Auditorium, 51 Astor Pl. 212-353-4220. Free.

Lecture: Shades of Green: Architecture and the Natural World/Emerging Voices 2000.

With David Heymann, of Austin, and Brian Mackay-Lyons, of Halifax, Nova Scotia. Sponsored by the Architectural League. 6:30 P.M. Donnell Library Center, 20 West 53rd St., 212-753-1722. Free (League members) or \$7.

13

Thursday

Lecture: Linda Pollak, Architect.

Sponsored by Pratt Institute Graduate Architecture and Urban Design New Research Series. Noon. Higgins Hall North, Rm. 302, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

Lecture: Kazuyo Sejima, Architect.

Sponsored by Pratt Institute. 6 P.M. Higgins Hall South, Rm. 115, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

Lecture: Shades of Green: Architecture and the Natural World/Emerging Voices 2000.

With Julie Bargmann, of Charlottesville, and Lisa Rapoport, of Toronto. Sponsored by the Architectural League. 6:30 P.M. The Cooper Union, Wollman Auditorium, 51 Astor Pl. 212-753-1722. Free (League members) or \$7.

20

Thursday

Lecture: Frederick Biehle and Erika Hinrichs, Architects Via Studio.

Sponsored by Pratt Institute. 6 P.M. Higgins Hall South, Rm. 115, 61 St. James Place, Brooklyn. 718-399-3404. Free.

Lecture: Reinhold Martin, Architect.

Sponsored by Pratt Institute Graduate Architecture and Urban Design New Research Series. Noon. Higgins Hall North, Rm. 302, 61 St. James Pl., Brooklyn. 718-399-3404. Free.

For updated calendar information, visit the Chapter's website, at www.aiany.org

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